

**INTERRELATION OF FILM ELEMENTS AND FILM MARKETING
IN KENYAN FEATURE FILMS: A CASE STUDY OF *MISSION TO
RESCUE* AND A *GRAND LITTLE LIE***

KEVIN OUMA (BA)

F68/20297/2020

**A RESEARCH THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS OF AWARD OF DEGREE OF MASTERS OF ARTS (FILM
STUDIES) IN THE SCHOOL OF LAW, ARTS AND SOCIAL SCIENCES OF
KENYATTA UNIVERSITY**

SEPTEMBER 2024

DECLARATION

This thesis is my original work and has not been presented for a degree in any other university.

Signature: _____ Date: _____

Kevin Ouma

F68/20297/2020

SUPERVISORS

This thesis has been submitted with our approval as University Supervisors.

Signature: _____ Date: _____

Professor John Mugubi

Department of Communication, Media, Film and Theatre Studies

Kenyatta University

Signature: _____ Date: _____

Dr. Susan Gitimu

Department of Communication, Media, Film and Theatre Studies

Kenyatta University

DEDICATION

I dedicate this work to the Almighty God, who has led me this far. To my beloved mother, Christine Nafula, your support and prayers have been endearing. To my partner, Rita Auma, your love and prayers have seen me through.

ACKNOWLEDGEMENTS

First and foremost, I thank God for the far he has brought me. He has given me the strength to reach this far and showered me gracefully and in favour.

I would also like to acknowledge Kenyatta University for this scholarship. Sincerely, it could have been impossible without you.

To my supervisors, Prof. John Mugubi and Dr. Susan Gitimu, for your intellectual input and support. May God richly bless both of you beyond your expectations.

I also acknowledge the support accorded to me by Foxton Media and Philit Productions for their immense contribution to my data collection process. You allowed me to study and analyze your two films, *Mission To Rescue* and *A Grand Little Lie*, respectively, making the process less frustrating and cumbersome.

To my lecturers, Dr. Anne Mungai, Dr Evelyne Hongo, and Dr. Beneah Shapaya, I thank you for the moral and financial support that you accorded me throughout this journey. May the Almighty bless you and fill your pockets.

To my research assistants, Christabel Sophie Bwire, Rita Auma, Moureen Namunyak, and Paul Atenya, I cannot thank you enough for the unwavering support you accorded me in completing this work. May God reward you abundantly.

Lastly, I would like to thank the staff and management of Kenyatta University Ruiru Campus, specifically Mr. Munyite, Miss Edna, and Mr. Ken, for the resources you accorded me to research on the campus premises. This research could only have happened with your input.

TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS	v
ABBREVIATIONS/ ACRONYMS	x
OPERATIONAL DEFINITION OF TERMS.....	xi
LIST OF TABLES	xii
LIST OF FIGURES	xiii
ABSTRACT.....	xv
CHAPTER ONE: INTRODUCTION.....	1
1.1 Background to the Study	1
1.2 Statement of the Problem	3
1.3 Research Objectives	4
1.4 Research Questions	5
1.5 Research Assumptions	5
1.6 Significance and Justification of the Study	5
1.7 Scope and Limitations of the Study	6
1.8 Review of Related Literature	7
1.8.1 Film Production Elements	7
1.8.1.1 Narrative Structure.....	8
1.8.1.2 Theme	10

1.8.1.3 Sound design.....	12
1.8.1.4 Cinematography.....	14
1.8.2 Film Marketing Framework.....	17
1.8.3 Audience Reception to Film Elements.....	22
1.8.4 Empirical literature.....	26
1.9 Theoretical Framework.....	29
1.9.1 Formalist Film Theory.....	29
1.9.2 Marketing Mix Theory.....	31
1.9.3 Reception Theory.....	35
1.10 Research Methodology.....	39
1.10.1 Introduction.....	39
1.10.2 Research Design.....	39
1.10.3 Location of the study.....	39
1.10.4 Target Population.....	39
1.10.5 Sample Technique and Size.....	40
1.10.6. Research Instruments.....	41
1.10.6.1 Primary Data Collection Tools.....	41
1.10.6.2 Secondary Data Collection Tools.....	43
1.10.7 Data Analysis and Presentation.....	43
1.10.8 Validity of the research.....	44
1.10.9 Ethical Considerations.....	44

CHAPTER TWO: FILM PRODUCTION ELEMENTS IN SELECTED FILMS 46

2.1. Introduction 46

2.2 Plot summary of the selected texts 46

2.3 Film Elements 47

 2.3.1 Narrative Structure 47

 2.3.2 Theme 49

 2.3.3 Cinematography..... 51

 2.3.3.1 Camera shots 52

 2.3.3.2 Camera angles 59

 2.3.3.3 Lighting..... 62

 2.3.4. Sound design..... 65

CHAPTER THREE: MARKETING FRAMEWORK USED BY FILM

PRODUCERS OF SELECTED FILMS 71

3.1 Introduction 71

3.2. Overview of Production Teams of Selected Films..... 72

3.3. Marketing Framework Employed by Producers of Selected Films 73

 3.3.1 Social Media 73

 3.3.2 Teasers and Trailers..... 75

 3.3.3 Websites..... 77

CHAPTER FOUR: THE INFLUENCE OF SELECTED FILM PRODUCTION	
ELEMENTS ON MARKETING OF FILMS	81
4.1 Introduction	81
4.2 The Responses from Production Teams of Selected Films.....	82
4.3 The respondents’ responses on the influence of film elements.....	86
CHAPTER FIVE: AUDIENCE RECEPTION OF THE FILM ELEMENTS	102
5.1 Introduction	102
5.2 Focus Group Discussions	103
5.2.1 Mission To Rescue	103
5.2.2 A Grand Little Lie	108
CHAPTER SIX: SUMMARY OF FINDINGS, CONCLUSIONS, AND	
RECOMMENDATIONS.....	116
6.1 Introduction	116
6.2 Summary of the Findings	116
6.3 Conclusions	118
6.4 Recommendations	119
6.4.1 Recommendations for the film industry	119
6.4.2 Recommendations for further studies.....	120
REFERENCES.....	121
APPENDICES	136
Appendix 1: Interview Guide for Production Team	136
Appendix 2: Focus Group Discussion Guide.....	138
Appendix 3: Questionnaire for General Audience.....	139

Appendix 4: Observation Guide.....	141
Appendix 6: Transcriptions from Interviews and Focus Group Discussions.....	142
Appendix 7: Graduate School Research Approval	145
Appendix 8: Nacosti Approval.....	146

ABBREVIATIONS/ ACRONYMS

BTS	Behind the Scenes
FGD	Focus Group Discussion
GLL	Grand Little Lie
KFC	Kenya Film Commission
KFCB	Kenya Film Classification Board
LIPFF	Lake International Pan African Film Festival
MTR	Mission To Rescue
NACOSTI	National Commission for Science, Technology, and Innovation
OTS	Over the Shoulder
POF	Proof of Concept
POV	Point of View
SPSS	Statistical Package for Social Sciences.
TV	Television

OPERATIONAL DEFINITION OF TERMS

Cinematography - The art and craft of creating visual images for a film through the use of lighting, composition, and cameras to achieve specific effects.

Feature Films - They are fiction films with a typical running time of between 80 and 180 minutes.

Film marketing – They are the strategies and activities filmmakers use to promote their films to the audience.

Mise-en-scene - Refers to everything visible to the camera, such as the actors, lighting, and set design.

Narrative Structure – This refers to the structural framework that determines how a story's characters, plot developments and events are presented to the audience.

Sound Design - This is how directors fill out the aural world of a film to improve the tone, mood, and atmosphere.

Theme – It refers to the fundamental message inside a film or television show's plot.

LIST OF TABLES

Table 1: Distribution of responses on age based on watching frequency	88
Table 2: Distribution of responses on age based on production elements	91
Table 3: Distribution of responses on age based on watching platforms	93
Table 4: Distribution of responses based on film information access	95
Table 5: Distribution of responses on age based on satisfaction level.	97
Table 6: Distribution of responses on age based on marketing improvement	99
Table 7: Findings from MTR's first discussion	104
Table 8: Findings from MTR's second discussion	105
Table 9: Findings from GLL's first discussion	109
Table 10: Findings from GLL's second discussion	111

LIST OF FIGURES

Figure 1: Establishing shot of Kenya-Somalia border in MTR film	52
Figure 2: Establishing shot of Montezuma Funeral Home in GLL film.....	53
Figure 3: A close-up shot of Jibril in MTR film.....	54
Figure 4: Close-up shot of Ziada in GLL film.....	55
Figure 5: Medium shot of Abdi in MTR film.....	56
Figure 6: Medium shot of Abdi and Feisal in MTR film.....	56
Figure 7: Medium shot of Boss Lady talking to Joe in GLL film	57
Figure 8: Long shot of a military vehicle in MTR film	58
Figure 9: Long shot of two vehicles in MTR film	58
Figure 10: Long shot of the Boss Lady in the GLL film	59
Figure 11: Low angle of Captain Baraza and his senior in the MTR film.....	60
Figure 12: High angle of Captain Baraza's team in the MTR film	61
Figure 13: High angle of Ziada in the GLL film	61
Figure 14: A shot of a daylight scene in MTR film.....	62
Figure 15: A shot of a night scene in the MTR film.....	63
Figure 16: An indoor scene with cinematic lighting of Joe with the Plug in GLL film.....	64
Figure 17: An outdoor scene with the natural lighting of Joe at the Montezuma Funeral Home in GLL film.....	64
Figure 18: A trailer of the GLL film on the YouTube platform.....	74
Figure 19: A trailer of the MTR film on the YouTube platform	75
Figure 20: A screenshot of GLL's film trailer	76

ABSTRACT

This study aimed to examine how different film elements used during production affect the marketing of Kenyan films. It was motivated by the need to investigate the expanding Kenyan film industry and its marketing challenges. The study was based on two Kenyan feature films, *Mission To Rescue* (2021) by Gilbert Lukalia and *A Grand Little Lie* (2021) by Philip Karanja. The study was guided by the need to: establish the selected film elements in selected Kenyan films, examine the marketing framework used by the film producers in the marketing of the films, and assess the reception of the film elements by the audience in the selected films. This study applied Formalist Film Theory, Marketing Mix theory, and Audience Reception theories. The data for this qualitative study was gathered through focus group discussions, interviews, and close reading in an exploratory manner. The study only examined four selected film elements: narrative structure, theme, cinematography, and sound design. This study established that incorporating the four production elements enhanced better reception by the audience. This research also discovered that the choice of a proper marketing strategy by the producers contributed to the flourishing of the films in the market. Besides, the study concluded that cinematography is a major attraction to the Kenyan audience when watching a film compared to other production elements selected in this research. The study further recommended that Kenyan film producers lay out a proper marketing framework for their films before and after release for better access by the audience.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Since its inception in the late 19th century, the film industry has undergone significant evolution to become a global cultural and economic force (Chapman, 2003). The successful integration of various film elements, including narrative structure, cinematography, sound design, and editing, with an effective film marketing framework is imperative. A combination of conventional methods and cutting-edge digital tactics are used in the worldwide marketing of films, and each is essential to the success and financial gain of the production.

Hollywood is the centre of the American film industry, establishing standards for both marketing and filmmaking (Miskell & Li, 2014). Strong marketing campaigns and gripping storylines work together in successful films. For instance, to create excitement and appeal to a wide range of consumers, successful films like "Avatar" and the Marvel Cinematic Universe heavily rely on intricate marketing techniques like cross-platform promotions, social media campaigns, merchandise, and trailers (Lu, Tseng, & Xu, 2022). The film's essence is effectively communicated to potential viewers thanks to the marketing framework, which is precisely calibrated to the film's elements.

Bollywood, the Indian film industry, on the other hand, places a strong emphasis on melodrama, star power, and song-and-dance scenes (Thussu, 2008). Bollywood's marketing tactics frequently take advantage of the star power of the main actors, heavy

reliance on music videos, and interaction with the diaspora. Movies such as "Dangal" and "Baahubali" serve as prime examples of how combining cultural components with focused marketing campaigns can lead to significant success at the box office on a national and international level (Ratnakaram, Chakravaram, Tatikonda, & Vidyasagar Rao, 2021).

The African film industry has its opportunities and challenges despite being diverse and rich in storytelling traditions. Nigeria's film industry, known as Nollywood, is well-known throughout the world for its high production value and unique storytelling approach (Krings & Okome, 2013). Nollywood uses digital platforms like YouTube and streaming services to reach audiences quickly and affordably. Its marketing framework has adjusted to its fast production cycles.

The film industry in South Africa, which is renowned for its breathtaking scenery and technical prowess, combines domestic and foreign marketing techniques (Maingard, 2013). Strategic marketing emphasized the high production values and universal themes of films such as *Tsotsi*, which went on to win an Academy Award.

Despite being smaller than Nollywood and South Africa, Kenya's film industry has been expanding steadily. The growth of digital platforms, international partnerships, and government policies have all contributed to the industry's development (Githinji, 2020). Kenyan cinema is renowned for its deep cultural resonance, skill at addressing social issues through gripping narratives, and rich storytelling.

Kenyan filmmakers have a distinctive cinematic identity because they frequently incorporate regional culture, language, and social themes into their productions (Njoroge,

2019). Nonetheless, there are obstacles in the way of these films' marketing, like tight budgets, competition from foreign films, and having to deal with both domestic and foreign markets.

Success for Kenyan feature films depends on an understanding of how the marketing framework and film elements interact. Through an analysis of particular case studies and a review of global and local contexts, the goal of this research is to offer insights into practical strategies that can improve the exposure and reception of Kenyan films. In order to investigate how Kenyan filmmakers can strategically align their film elements with marketing efforts to achieve greater impact both locally and internationally, the case studies of "Mission to Rescue" and "A Grand Little Lie" will be used as focal points.

1.2 Statement of the Problem

Although Kenya has had several great feature films, most have problems attracting the crowd and generating some profit. For instance, the films A Grand Little Lie and Mission to Rescue illustrate this very well. Both films are filled with outstanding storytelling and cinematography, but the figures from their box office releases sometimes may not reflect their creative merit. The gap between them raises the question of how much the current marketing approaches are geared along the lines of the films and how well they are used.

It results from the specifics that resonate in the local Kenyan environment, which has an unbalanced film production and marketing perspective. It is especially noteworthy that no solid studies have been done on how differences in the film production process affect the marketing framework and vice versa, on which level films can have a market advantage both above and underperforming in terms of financial goals. Thus, Kenya must

resolve this issue so that a more solid and brighter film industry can be built to allow the country to stand strong and challenge both at the local and international levels.

This research mainly investigates the relationship between film elements and film marketing in the cases of 'Mission to Rescue and 'A Grand Little Lie.' As a result, it is expected that it will provide the views and movements of filmmakers and marketers on how they can improve their cooperation, thus boosting and sustaining Kenya's film industry.

1.3 Research Objectives

1. To analyze the selected film production elements of narrative structure, theme, cinematography, and sound design in the two selected films.
2. To identify the marketing framework used by the film producers in marketing the two selected films.
3. To examine the influence of the selected film production elements on marketing the two selected films.
4. Assess the audience's reception of the film production elements used in the two selected films.

1.4 Research Questions

1. How have the selected film production elements been employed in the two selected films?
2. What is the marketing framework used by film producers to market the two selected films?
3. Do the selected film production elements influence the marketing of the two selected films?
4. How does the audience respond to the film production elements employed in the two selected films?

1.5 Research Assumptions

1. The respondents were sincere and provided accurate insights.
2. The selected film elements had a significant relationship with marketing strategies.
3. The audience's reception of film elements was influenced by their integration into marketing.

1.6 Significance and Justification of the Study

The study is significant because it provides valuable insights into the Kenyan film industry by examining the interplay between film elements and marketing framework. The study of Kenyan cinema highlights unique issues and opportunities that can assist filmmakers in producing more visually appealing and commercially successful films. By

providing helpful ideas for filmmakers and distributors, as well as supporting the expansion of the local film industry, this study closes a gap in the literature on the production and marketing of films in Kenya. Additionally, by employing an effective marketing framework, Kenyan films can attract more investors and generate revenue that supports the national economy.

The study centres on two significant Kenyan films, "A Grand Little Lie" and "Mission to Rescue." It illustrates the practical application of theories. Understanding what makes a film successful is crucial since the Kenyan film industry is expanding and gaining international recognition. The study guides filmmakers and advertisers in building up the films' market focus. A larger number of people watch Kenyan films because of this. The investigation advises both the investors and decision-makers on how to use their capital most effectively and draw up better policies to boost the growth of the regional film industry.

1.7 Scope and Limitations of the Study

This research took place in Nairobi City County, Kenya, which has the largest film audience in the country. The researcher studied *Mission To Rescue* (2021) by Gilbert Lukalia and *A Grand Little Lie* (2021) by Philip Karanja films because of their subject material on social issues such as radicalization and mental wellness, respectively.

Film production elements, such as setting, costume, and characterization, also impact film marketing (Wamuyu, 2013). However, this study focused on narrative structure, cinematography, theme, and sound design film production elements. Besides, this study focused on connecting the selected film elements with marketing in the feature film genre

compared to Wamuyu's (2013) study that addressed the TV drama genre in which she only covered three film aspects: setting, costumes, clothing, and character portrayal.

Several limitations could threaten the diversity and in-depthness of the study at hand. First of all, it may be short of being complete because the study only looks at two films in development and might thus not cover the diversity of Kenyan feature films or their marketing strategies. On the one hand, the situation may be complicated by the fact that the completion of the required datasets from detailed reports of marketing campaigns by the professionals and the interviews with them would be subject to legal restrictions. Again, the main problem experienced in academic research might still end up being the limitation of time, which would, in turn, lead to a lack of a more comprehensive analysis of the production and marketing dynamics of each film. Lastly, while the study's standing may depend on these films, it is possible to argue that the connection of the films in other settings may be restricted due to their unique marketing and production characteristics.

1.8 Review of Related Literature

This chapter tackles literature on film elements and other creative ways film producers use to market films. Lastly, the section also covered the audience's reception to the film elements employed in the selected films.

1.8.1 Film Production Elements

According to Gradesfixer (2019), film elements refer to how every scene is composed. It also constitutes the aspects of the film. He adds that film elements can be used to analyze various scenes. Film elements comprise the narrative structure, cinematography, setting,

sound design, theme, characterization, and costumes. According to this study, the marketing of a film can be influenced by one of the production elements mentioned above. This study, however, only focused on the four elements: narrative structure, theme, sound design, and cinematography.

Kenyan cinema has changed dramatically in recent years, with films showcasing inventive cinematography, sophisticated sound design, and diverse thematic explorations (Edwards, 2008). Examining these elements in the context of marketing strategies reveals how they contribute to the film's commercial success. An understanding of the role of film elements such as theme, cinematography, sound design, and narrative structure is crucial in analyzing their influence on film marketing.

1.8.1.1 Narrative Structure

In a film, narrative structure refers to how the story and storyline are used (Milne, n.d). It is the film's structural framework. It consists of the plot and the story. The plot is how the tale is told, whereas the story is the film's action. The narrative framework is an important weapon in a writer's arsenal since it helps them grab and maintain their audience's attention. Depending on the style, a story's manner can make it dull, average, or interesting. (Twinkle, n.d). The above sentiments imply that the contribution of a narrative structure in a film cannot be ignored. The story's structure plays a huge role in engaging the audience when watching any film.

The structure of the story might be linear or nonlinear. A movie with a linear narrative structure moves in chronological sequence. When playwrights use linear storylines, the order in which events are portrayed corresponds to the order in which they occur. This

narrative framework ensures that stories have a defined beginning, middle, and end (Westhuizen, n.d). He further states that films with linear structures are easier for the audience to follow than their counterparts with nonlinear structures.

A nonlinear narrative is a type of storytelling in which the tale is told in an order that is not chronological. Nonlinear storylines can use flash-forwards, flashbacks, plot twists, or foreshadowing to mimic human memory recall. They can also use flash-forwards, flashbacks, dream sequences, or foreshadowing to weave in underlying themes like time travel or vision. (MasterClass, 2021). Depending on the narration, the filmmaker can use it to influence the film's marketing. For instance, a linear narrative story is easy to flow; hence, it may attract more people to watch the film than nonlinear narration. Conversely, some audiences prefer nonlinear story structures to linear ones. In this case, the filmmaker must understand his target audience before choosing the story structure.

Narrative techniques in Kenyan cinema frequently combine universal elements that appeal to a wider audience with local storytelling traditions (Mugubi & Maina, 2017). While *A Grand Little Lie*'s simple heroic journey can be marketed for its compelling plot, *Mission to Rescue Lie*'s nonlinear narrative adds complexity and intrigue that can be highlighted in marketing campaigns.

Bordwell (2008) argues that the role of film narration is to signal the audience's storyline understanding. He summarized the narrative as "the act of choosing and organizing tale elements to produce precise moment impacts on the viewer." In this case, the film producer's narrative structure directly impacts the audience. Both structures are perceived by the audience differently, and it is upon the filmmakers themselves to choose the best

structures to use in their films based on various factors to attract the most audience for their projects. Bordwell's review supports this study since it advocates for the freedom of film producers to choose a narrative structure suitable for their audience. In doing this, marketing their films will be easier since they could have established a niche in their audience.

1.8.1.2 Theme

A theme is a fundamental message inside a film or television show's plot. It could also be the story's implied viewpoint on the core issue or message. Consider the issue of love: It might be the topic, but the theme could be learning to love oneself. Themes convey essential concepts and messages regarding issues that the characters and setting of a story are dealing with (Heckmann, 2020). He adds that everything in a story should relate to a central theme. In support of Heckmann's point of view, a film theme plays a crucial role in audience identification. Different people watch various films based on the content of the message conveyed through them. Therefore, having a central theme in a film makes it easier for the audience to choose the films they should watch. It also helps filmmakers establish a target audience for their films based on the preferences of their audience.

Themes assist in defining the universe in which the film's storyline will take place and the filter through which all your information will be distributed. In other words, the theme influences all aspects of your narrative, including the characters, storyline, and actions (Reene, 2016). From Reene's sentiments, it is clearly illustrated that other than just conveying a message, films' themes are relevant in laying out the space in which the film will take place. They influence the kind of characters used to suit a certain theme. For

instance, for a terrorism theme, filmmakers should use militants and government special forces as characters. Therefore, in such a scenario, filmmakers' choice of film themes has a great influence on the kind of world in which the film is taking place.

Heckmann (2020) clarifies that a theme is complete if it makes a statement or takes a position on the subject. As a result, labelling "love" as a theme does not assist us in figuring out what we are supposed to take away from the story. "Love is blind" or "Love is all you need" are motifs that establish a strong case about the subject and thus assist us in processing, interpreting, and comprehending the story on a deeper level. In this scenario, a film's theme should not be too general. Instead, it should be more specific to the message at hand. In the case of this study, the theme of toxicity is clearly illustrated in the *GLL*. However, in the film, the toxicity is addressed for young relationships; hence, it is specific.

Film theme can also be critical in influencing the marketing of a film since each person has a different taste in the films they like. Different themes attract different audiences. Hence, a filmmaker can easily make a fortune by incorporating a suitable theme into the film. Depending on the target audience of the film producer, when the favourite theme is used in the film, that particular film has a higher chance of doing well in sales (Scott, 2012).

Themes in Kenyan films frequently address social, political, or cultural issues that are relevant to the region (Diang'a, 2017). In this case, *A Grand Little Lie*, which deals with deceit and familial ties, and *Mission to Rescue*, which highlights heroism and patriotism, offer insights into how themes can be marketed to various audiences.

In the film, a theme is often the moral lesson we are supposed to take away from a story. In some circumstances, the major and minor themes may be integrated to inform and support each other. The producer must establish the theme in their film since it is what the audience will try to comprehend and understand when watching the film. It is a great element at a filmmaker's disposal for audience interaction. In echoing Heckmann's point of view, the theme serves a special purpose in revealing what the film is about to the audience, making it critical to this study.

The above authors support the assumption of this study about the use of themes in influencing a specific audience to watch a film. Film producers apply different themes in their films, which affect different audiences. Hence, by using a specific theme in their films, the producers have the advantage of marketing their films easily due to the availability of the target market.

1.8.1.3 Sound design

According to Kench (2020), sound design is a method filmmakers use to expand the auditory world to improve a film's atmosphere, ambience, and tone. Ranieri (2020) avers that sound design is capturing, acquiring, changing, or creating audio resources. Filmmaking, television production, theatre, sound recording and replication, live performance, sound art, post-production, and the construction of video game software are just a few of the industries where it is employed. Sound design components include soundtracks, SFX sound design, editing, Foley sound design, speech, and music. Sound design is the final and most important element in developing an interactive experience for the viewer (Kench, 2020). From the above definitions, sound design is just more than

what we hear from the film. Ranieri's opinion is helpful to this study since it goes the extra mile of exploring the extra experience that sound adds to the film. Therefore, filmmakers ought to incorporate sound in their films for a specific purpose other than just doing it for the sake of hearing purposes by the audience.

Rothstein (2021) avers that music has the potential to captivate moviegoers in several ways. One of its primary responsibilities is to transmit information, making it clear what is happening in the film's storyline. It also adds to the production's immersive nature by offering another degree of production value. It might inform us what is going on and off-screen, as well as the overall tone of a scene. Without these noises, movies would not be what they are today. When done correctly, sound design for movies may enhance the visual narrative. It can give a flat, moving image life, depth, and perspective. As a result, it can draw the viewer into the film. As one of the components of sound design, music plays a major role in grabbing the audience's attention in the film. For instance, through popular music in films, the audience can easily identify with the film and pay close attention to it compared to unpopular music. In doing this, the audience will likely be glued to their film screens since they are emotionally triggered.

In film marketing, the audience can interact with sound at the screening stage. At this point, the sound can be a make or a break for a film. The reason behind this is that when films are screened in theatres, that aural experience of the film can either attract your audience or piss them off. The proper use of sound effects, music, and clear dialogue can boost a film's sales (O'Brien & O'Brien, 2005). In this study's scenario, integrating regional music and sound effects into Kenyan films can draw viewers in and impact the marketing of the films by demonstrating cultural authenticity. A Grand Little Lie film

uses a delicate sound design to highlight the film's emotional undertones, while Mission to Rescue uses patriotic music to strengthen its nationalistic appeal.

As discussed above, sound design plays a significant role in integrating the aural experience into the film. Since the film tells the stories visually, the sound can be used as a complement to that cinematic experience. This study sought to determine whether Kenyan filmmakers can incorporate sound design aspects in their films to engage the audience, hence boosting the sales of their films.

1.8.1.4 Cinematography

According to Studiobinder (2016), cinematography is the art and craft of visually conveying a story via motion films. Technically, cinematography is the art and science of recording light on an image sensor or chemically onto film. Cinematography is the art of creating images that you see on a screen. It comes from the Greek word "writing with movement."

Lynch (2021) avers that cinematography sets and supports the overall look and tone of a film's visual story. The cinematographer ensures everything is in sync and works together to portray the story. Filmmakers usually allocate most of their budget to high-quality cinematography to ensure the final result looks great on the big screen. Also referred to as "visual storytellers," filmmakers use the camera to tell their stories, unlike their counterparts who use dialogue for the same task. Therefore, through cinematography, the filmmakers ought to tell the stories visually to attract the audience. Hence, the dialogue should not be more than the actions. The visual representation of the film on the screen

should be done so that the audience remains glued to the film. This attraction can only come through proper camera movements, angles, shots, and lighting.

While the director controls the camera, the cinematographer makes it happen. The cinematographer, also called the Director of Photography (DOP), is also in charge of the cinematography department (Masterclass, 2021). The DOP is responsible for taking care of the film's overall look. Therefore, whatever decisions he makes impact the film either positively or negatively. Being part of the *mise-en-scène* in the film is one of the elements that is noticed first by the audience (Masterclass, 2021). It should, hence, be given all the attention it deserves because it determines whether the audience will continue watching the film or not. These views from Masterclass support the assumption that this study should prove the use of cinematography film elements as a marketing tool.

A scene's drama and suspense can be enhanced by camera movement (Stennett, 2022). The cinematographer can move the camera along with the characters to get a better perspective. The common camera movements are horizontal, called the pan, and vertical, called the tilt. The way elements of a scene are placed in a camera frame is referred to as composition (Studiobinder, 2016). The arrangement of visual elements in a shot composition is used to communicate a specific message. It can be a single, two, or crowd shot. The shot size refers to how much can be seen by the audience on the screen (Lynch, 2021). It could be a close-up where the audience can notice the emotional expressions on the subjects' faces, a medium shot, an establishing shot, or a full shot.

Playing with focus to emphasize different story sections is part of a cinematographer's work. A simple example is going in and out of focus to demonstrate how intoxicated the

character is. It is the point where the depth of field comes in to achieve various storytelling values. When it comes to lighting although three-point lighting is a popular lighting setup, there are many other types and approaches to lighting. For example, Rembrandt lighting gives a subject's face many dimensions, and chiaroscuro lighting conveys dark and hazardous settings.

Regarding this particular study, the use of distinctive cinematographic styles in Kenyan cinema makes films stand out in domestic and foreign theatres. For example, *A Grand Little Lie*'s intimate close-ups highlight the emotional depth and personal relationships, while *Mission to Rescue*'s use of vivid colours and dynamic camera angles enhances its heroic narrative. In doing this, the cinematography aspect highly contributes to the marketing of the selected films.

One of the contributors to the success of films at either the box office or any other film industry in the world is the quality of the picture. With the ability to tell stories visually, filmmakers must ensure that their visuals are well done since this is the aspect that the audience notices first after setting their eyes on the screen. It highly influences the marketing aspect of the film. From the time the film trailer is out, the audience already has a glimpse of the kind of picture they expect. When poorly done, it automatically reduces a film's reach, while when properly executed, a wider audience will be waiting for the film. The filmmaker has a huge task in perfecting this element because it serves as the "heart" of the film.

This aspect is what might differentiate a Hollywood film from a Riverwood film. That being said, it is high time Kenyan filmmakers rethink investing heavily in the

cinematographic aspect of their films and see whether their film industry will accelerate fast or remain sluggish.

The above sentiments highly contribute to this study in such a way that Kenyan filmmakers can up their game in cinematography and attain that level to compete with other films from Hollywood, which gives much priority to that aspect, hence elevating their film sales.

In conclusion, the film production elements employed by the filmmaker influence the film's marketing since they have the content that the audience needs to either like or dislike the film. Therefore, the film producer is responsible for incorporating these elements in the right manner so that he can find an easy time in marketing his film and hence boost the sales of the film.

1.8.2 Film Marketing Framework

Walker (2021) defines film marketing as filmmakers' efforts and techniques for promoting and attracting audiences to their films. He further states that storytelling is similar to film marketing. The marketer's job should be to pique interest, engage, and connect with new audiences worldwide. According to Rodsett (2021), marketing is a critical component of the film industry. He adds that studios are marketing machinery that devotes significant effort to this task. For successful marketing, filmmakers need to apply various strategies to help them reach different kinds of audiences. Pre-production, production, and post-production are the three primary stages of filmmaking.

Walker (2021) believes that the most successful film marketing initiatives begin in pre-production since promoting and advertising the film throughout development is vital. As

a result, the filmmaker must determine the optimal approach for each production step of filmmaking. In support of Walker's approach, filmmakers require early strategizing for better marketing of their films. This marketing process should occur in the pre-production stage, specifically when scripting. At this point, the producer and the director can easily tell the right procedures and channels for marketing based on the elements employed in the film script.

Rodsett (2021) asserts that the first step to a successful marketing strategy is to discover a prospective market for a film, understand the type of film to be made (the product – genre/production cost/value), and look at the customers' wants, needs, and demands. Doing this makes work easier for film producers since, at the back of their minds, they are certain of the positive reception of their films. This step is helpful in the marketing process since the producers can tell the right prospects of the film in advance.

Masterclass (2021) identifies rolling out the film campaign on social media as one of the main film marketing frameworks. Social media is one of the best places to build an audience and market films. It is also easy to connect with the audience more intimately while retaining their interest and relevancy throughout the show. To advertise his works, a filmmaker can use some social media platforms. Facebook, Twitter, Instagram, WhatsApp, and TikTok are some of the best platforms (Walker, 2021). Release day countdowns and the scenes footage can be some of the content the filmmakers might wish to post. In the above scenario, social media is one of the fastest ways to market a product, like a film, online. With the regular technological advancement, film producers should take this opportunity to sell their films on social media through various platforms.

Besides, with the rapid growth of young people active in social media, marketing films through strategy makes it one of the best avenues for selling films to consumers.

Social media has become one of the fastest ways to disseminate information worldwide in seconds in this digital era. The filmmakers ought to utilize this opportunity to market their films since most of their target audience, who could be between 18 and 29 years old, is the most active on social media platforms (Barnhart, 2022). Also, being less costly qualifies as a good gesture, especially for independent film producers, to market their content to the audience. The social media campaign strategy is an addition to this study since it gives more insight into the critical aspects that any marketer should be equipped with in digital marketing. Through social media, it becomes easier to achieve that. Compared to the previous decades, when people did not actively use social media, this era makes it a perfect opportunity for film producers to market their films online quickly and easily.

Creating teasers and trailers can also serve as a marketing strategy for film producers. A trailer is a short film that serves as an advertisement for a film that has yet to be released in theatres (Kungu, 2018). However, a teaser is a shorter trailer to promote an upcoming film by increasing viewer anticipation and interest. Teasers are usually short and only reveal a little about the movie's plot. Both are used to promote and raise interest in a forthcoming film. Before 1913, filmmakers created no trailers until Nils Granlund, the advertising manager of Marcus Loew Theatres, conceived one (DiStefano, n.d). The invention later went on to solidify the advertising model, which is widely prevalent in trailers' strategy. This assertion clearly illustrates how trailers have been a game-changer in the film industry. Through creating anticipation and interest among the audience, the

film producers have used this opportunity to market and sell their films to the audience even before they are officially released. Compared to decades ago when there were no trailers, the marketing of films using this strategy has improved significantly and proved to be one of the best channels for the producers to market their films to the audience.

Film producers can be creative with the length and substance of their trailers. They only need to ensure it captures and grabs their audience's attention (Walker, 2021). Within the first few seconds, a strong trailer will be gripping if it promotes a thriller and hilarious if it promotes a comedy. Even after pinpointing the target demographic, filmmakers must captivate them with a compelling narrative. In Walker's opinion, the researcher supports the fact that it is important to note that trailers ought to be created in the right manner lest they fail. Only the critical scenes and incidents should be captured based on the duration of the trailer. Other relevant information that does not add value to the creation should be omitted. This step ensures that the audience only gets to watch and listen to what can easily captivate and raise their interest in watching the film.

In anticipation of the release of the films, filmmakers can use teasers and trailers to capture their audience's attention. While still in the editing phase, the producers can employ this strategy to give their audience a glimpse of what to expect in the final cut. This act also goes a long way in spreading the word about their films if conveyed through various platforms like social media. From the above sentiments, this review is critical to this study since it can enlighten more filmmakers on the super role of teasers and trailers in film marketing.

As another marketing strategy for films, producers can create a simple website to produce the films. Paun (2019) opines that creating a nice web design is critical in strategizing a proper marketing plan for a brand. He adds that it is no longer just about function or visibility regarding web design; it is all about the nuances that influence how a user interacts with your business. These critical elements, from layout to colour, work together to create a digital tool that, when used strategically, can significantly improve online marketing campaigns. Paun's observation implies that websites can benefit film producers when marketing their films. However, how that website is created dictates its ability to help the producers sell the films. In support of these observations, the researcher believes websites should be user-friendly for the audience. When consumers buy films online, producers ought to ensure that the website is strong enough to handle the traffic and avoid crashes due to high traffic. The same observations are also helpful to this study since not all audiences can visit theatres to watch films. Some people consider watching films online through pay-on-demand options.

Regarding film marketing, the viewers can visit the website for updates on the film and possibly subscribe to email lists, making it their home base and headquarters (Walker, 2021). Tickets can be sold on the website and streaming links to the film. Also, the filmmaker should ensure that the website's design and look match the film's branding. This technique can help familiarize your film with the website. In his view, Kenyan filmmakers should embrace this strategy in marketing their films. Having been used by *A Grand Little Lie* film producers and performed well, other filmmakers can also try it.

1.8.3 Audience Reception to Film Elements

After the editing phase, the film is released to the market (Keizer, 2022). The release could be through websites, cinemas, or any other platform the marketing team could have in mind. The primary goal for the producer in this stage is for the audience to positively respond to the film made for its success in the market. This move will, in turn, boost the sales of the film. This success will, however, come about depending on how the producer has packaged the film. The packaging is all about the film elements employed in the production.

Williams (2018) asserts that the ability of an audience to identify with the characters in a story is critical to its success. Successful tales subtly inspire viewers to dialogue mentally with the film's key characters. He adds that in the dim light of a movie theatre, ninety-five per cent of our sensory receptions are tuned to the pictures and music of the film. The audience finds themselves "in the story," assisting the characters in making decisions, rooting for them when they do so, and cringing when they do not. These sentiments by Williams can be summarized with (LaJeunesse, 2015) opinions, which imply that for a film to be engaging, it has to dissect the critical aspects of the story and concisely communicate them. She opines that for films to engage, they ought to have a gripping tale with a catchy hook and enduring characters that are presented in a suspenseful and eye-catching manner.

In terms of cinematography, Williams (2018) adds that the audience can put themselves physically in the film. For instance, through camera shots like Point of View (POV) or Over the Shoulder (OTS), the audience can see things the protagonist sees. The wide

shots stimulate the audience to be in a position where they can see things from a distance. The establishing or aerial shots carry the audience away to the space and fix them in a God's eye position where they can see from above. When the audience finds themselves in this situation, they can immerse themselves in the film, and nothing can detach them from that point except the film's closing credits. Therefore, it is high time film directors apply such camera shots and angles to their films for better audience involvement. This strategy will break the norm of only using the basic shots, such as medium and long shots, which do not provide a better cinematic experience than the OTS and POV shots.

According to Milne Library, the film's theme is at its core. The theme dictates the plot of the film. The central theme of the film is why people go to the cinema. It has nothing to do with the characters, the story, the plot, the cinematography, or the genre. The theme is in charge of all of these aspects. They show how the theme is presented, but most people need to learn or comprehend what the theme is when they go to see a movie or debate it afterwards. These assertions suggest that the film's acceptance in the market is based on the themes. The audience is, therefore, most likely to remember or like a film after watching it, depending on the theme conveyed. Once a film producer can use a theme to achieve this, his film has a higher chance of doing well. The theme is what the audience remembers your film with. In doing this, the film producers will disrupt the narrative by only packaging the film with much characterization while ignoring other critical aspects, like theme, which in the modern world plays a hugely important role in moving the masses based on the message conveyed in the film.

The narrative structure can also grab the audience's attention in a film (Twinkl, n.d). It also keeps them engaged. Depending on the technique, a story's delivery can make it boring, ordinary, or exciting. In line with Twinkl's observation, the film producer must ensure the audience is glued to the story. There are circumstances whereby the audience can only be interested in a film for the first few minutes; after that, they get bored due to a poor narrative structure. In marketing the film, a good narrative structure acts as a gain for the producer so that the audience can positively receive the film. Whether the structure is linear, which follows a chronological order, or nonlinear, told out of chronological order Masterclass (2021), the producer should ensure the message is well delivered. With the recent advancements in filmmaking, a quality film is judged not only by the characters present but also by other factors. The film's storyline is among the factors, and the producers can use it to their advantage to make their audience glued to their screens during the whole period. This action can help producers avoid situations where the audience only concentrates on the film for a few minutes and switches off later. Therefore, this is an element that film directors and producers can explore to engage their audience as they market their films actively.

Sound design is another element that determines the audience's reception of films. Sound is important because it connects audiences: it helps with information delivery, increases production value, triggers emotional reactions, highlights whatever is on, and communicates mood (Topline, 2020). When used effectively, dialogue, sound, rhythm, and even solitude enrich a film. Regarding Topline's sentiments, the researcher agrees that as compared to the early stages of cinema, when sound used to be a non-issue in film, modern cinema requires sound just like any other critical element of film production. In

the new film industry, sound is included in the film to pass the dialogue to the audience and to engage them and boost their aural experience. Therefore, with the proper incorporation of sound design in films, film producers have the advantage of winning the hearts of their audiences. In contrast, the audiences benefit from enjoying their time in the theatres or wherever they might be watching the film.

Therefore, depending on the genre of the film, the film producer and his team ought to ensure that the visuals being displayed correspond to the audio used. It highly influences the audience's reception of the film. For instance, the audience expects a horror film to have certain kinds of sounds that frighten the audience, compared to a drama film, which may contain romantic scenes, requiring certain sound effects to complement those moments.

1.8.4 Empirical literature

The following table represents the empirical literature of this study

Author	Objective of the study	Findings	Knowledge gaps	Focus of the current study
Elberse (2007)	To evaluate the financial effects of having celebrities in films, with a focus on how star power affects the anticipated box office receipts of films in Hollywood, USA.	According to the study, the presence of celebrities in films has a substantial effect on the anticipated box office receipts of those productions, with celebrities typically commanding \$3 million in earnings.	The study does not explore how various audience segments or demographics view star power, or how this view may change depending on the genre, location, or culture.	This study examines how various film elements interact more broadly and how they affect marketing strategies in the Kenyan film industry, focussing on how these elements work together to propel success and marketing.
Falcon (2018)	The study aims to investigate the influence of digital distribution on the rise of upcoming filmmakers and	The study's key finding reveals both industry challenges and research opportunities: next-generation film	The study highlights knowledge gaps about the unique difficulties faced by next-generation	The relationship between aspects of film production and marketing in a particular national

Author	Objective of the study	Findings	Knowledge gaps	Focus of the current study
	their productions in Europe	distributors' use of digital marketing strategies and business models has a significant impact on the distribution and success of their content.	distributors of motion pictures as well as the efficacy of different digital marketing techniques.	context is the focus of my research.
Akashoro (2010)	To assess the opinions of Nigerian film audience members regarding modern African cinema and its content	According to the study, most Nigerian moviegoers would rather see less explicit scenes, rituals, fetish practices, violent crimes, and nudity in modern African films. They also suggested that regulatory organizations should impose stricter laws on	Is the lack of research on how filmmakers could effectively incorporate these audience preferences and how content changes might impact the commercial viability and cultural significance of African films.	The relationship between particular film elements and their marketing strategies in Kenyan feature films is examined in this study, with an emphasis on how these elements affect the films' commercial success.

Author	Objective of the study	Findings	Knowledge gaps	Focus of the current study
		these kinds of content.		
Mwangi (2023)	To investigate how colour functions as a visual element interacts with other visual elements, and conveys different ideas to the viewer in selected Kenyan drama films.	The study emphasizes how audience response is influenced by colour psychology, with interpretations ranging according to personal experiences, backgrounds, age, and beliefs.	The study makes no mention of how these observations might affect a movie's commercial success or general viewer engagement.	This study looks at how different aspects of films, like colour, affect how Kenyan feature films are marketed and how successful they are commercially.

1.9 Theoretical Framework

This study employed three main theories: Formalist theory, Marketing Mix theory, and Reception Theory. Other possible theories that could have been applied in the study include structuralism, genre, auteur, and psychoanalytic theories. However, the study only focused on the first three theories due to the relevance of their tenets to the research objectives outlined in this paper. Furthermore, the three theories intersected in this study since the formalist theory covered the film elements established in the selected films, particularly the technical aspects employed in the cinematography, like lighting, use of colour, and shot composition. The marketing mix theory covered the film marketing aspect of the study in the case where the film producers market their films to the audience based on the 7Ps of marketing: price, production, product, promotion, people, processes, and physical evidence. Lastly, the reception theory blended into this study since, through the audience's consumption of the selected films, different feelings and emotions were triggered in the process.

1.9.1 Formalist Film Theory

Also known as the Formalism theory, Shklovsky, Tynanov, Vladimir Propp, and Vertov developed it between 1915 and 1930 (Stam, 2000). The notion focuses on the film's aesthetics and how they produce meaning. Formalist tactics include style, narrative analysis, and literary and aesthetic critique. Akira Kurosawa, Ingmar Bergman, François Truffaut, Michelangelo Antonioni, Luchino Visconti, Peter Greenaway, and Lars von Trier are among the filmmakers who have sparked aesthetic debate (Bellmore & Emmons, 2013).

This theory uses various cinematic components to produce a hybrid, changing illusion of a universe, environment, and characters in its broadest definition (Beverly, n.d). The film's lighting, sound, set, props, costume design, hue, structure, angles, and visual effects are all cinematic aspects. Formalists claim that the use of multiple synthesized components is significantly responsible for the style of filmmaking and the methods through which it is used to convey ideas, emotions, and concepts. (Beverly, n.d)

As Wamuyu (2012) notes, the creative team's presentation of a film entices the audience to give importance to it and create meaning and feel. Cinematography, sound, scene design, makeup, and characterization are all important in ensuring that the viewer understands the film's message.

The formalist film theory is relevant in this study since it concerns how the cinematic elements used in the film impact the viewer. In this case, the cinematography, narrative structure, and sound design elements directly impact the film viewers in several ways.

For instance, in cinematography, during action scenes in *Mission to Rescue*, the use of dramatic camera angles and high-contrast lighting can heighten the emotional tension and draw attention to important details. On the other hand, *A Grand Little Lie* might employ close-ups and softer lighting to create a mood that is more contemplative and intimate. By examining these selections, it shows how the cinematography supports the film's tone and story.

In regards to the narrative structure, *A Grand Little Lie* film may follow a conventional rescue story or hero's journey with a distinct three-act format. Its presentation of the plot's conflict, resolution, and setup may also be examined. For example, this kind of structure

is in line with formalist ideas of building suspense and engagement through narrative progression if the film opens with a dramatic inciting incident that culminates in a climactic rescue. However, when Mission to Rescue film employs a more intricate storyline, such as flashbacks or multiple points of view, its impacts on the comprehension and emotional engagement of the audience are analyzed.

Sound design is another primary aspect of the formalist theory. In relation to this study, the researcher might consider how these sound selections improve the viewing experience for the audience and support the film's themes. For instance, while a more sombre score and ambient sounds might foster a contemplative and reflective atmosphere in A Grand Little Lie, dramatic music and powerful sound effects might be employed in Mission to Rescue to increase the suspense and action.

1.9.2 Marketing Mix Theory

Created by Jerome McCarthy in 1960, commonly known as the Marketing Mix, it is a tool employed by companies and marketers to ascertain the offerings of a product or brand (Professional Academy, n.d). Originally, it was composed of the 4Ps of product, place, price, and promotion before it was updated in 1981 by Booms & Bitner in which three new elements were added, such as process, physical evidence, and people, to the principle, hence making it 7Ps.

In the 7Ps of the marketing mix, the first element of the **product** is that it fits the wants of the customers and meets their expectations. Concerning this study, the films produced by the film producers are required to meet the audience's requirements in terms of taste and preference. In this study, the marketing of the films could emphasize their distinctive

qualities, like their star power or creative storytelling methods. A Grand Little Lie film's marketing may highlight its star cast or intricate plot, while Mission to Rescue's might highlight action-packed sequences and local bravery. These features may be highlighted during the design of the posters and trailers for the selected films.

The **Place** is the second P concerned with the product's availability. In this case, it is the responsibility of the film producer to make the films easily available for better access and consumption by the audience. This task is determined through the marketing channels employed by the producer. In the case of this study, A Grand Little Lie film might only be shown in a few locations or on streaming services, which would limit its audience, whereas Mission to Rescue might be widely distributed in nearby theatres and film festivals, increasing its visibility. The film producers ought to evaluate how distribution options fit the intended audience.

The **price** is the third P and ought to represent the value of the money to the consumers. It is critical to note that the best price does not have to be the cheapest in the market. However, consumers should feel comfortable paying a little more for the product they purchase if it satisfies their needs perfectly. Since the film has a commercial aspect, the producers need to do better pricing for their films to beat their competitors in the market. Pricing depends on several factors that producers must consider in an attempt to realize profits. Since pricing might affect accessibility, for instance, the Mission to Rescue film may draw in more viewers if it is reasonably priced or runs special promotions. However, if A Grand Little Lie film is marketed as a high-end experience, it may cater to a specific market that is prepared to pay more for the experience's perceived value.

The fourth P is **promotion**, which mainly deals with the advertising and PR of the products. After the editing phase of films, the next stage is the promotion of the films to the target audience. At this juncture, film marketers ought to apply the right channels, such as social media, to reach their audience based on demographics such as age, gender, and education level. These demographics assist the promoters in reaching their target audience through the channels that are best suited for them. In this study's scenario, promotional materials for Mission to Rescue might emphasize action scenes and the significance of the local culture, while those for A Grand Little Lie might highlight the film's critical acclaim and distinctive storytelling. The film producers ought to analyze how these marketing techniques affect audience expectations and spark interest.

People is the fifth P of the marketing mix, and it is mainly concerned with the individuals responsible for the sales and marketing of an organization's products. They can be either internal or external (McCarthy, 1964). These individuals act as the image of the businesses based on how they serve the customers of the business. Hence, in the modern world, people serve a critical role in marketing the business based on the customers' experiences and feedback. In a film marketing setting, the people are key in the marketing and distribution phase of the film production. Film producers should hire dedicated individuals to serve in these sectors, which act as the link between the production company and the audience. The audience should receive excellent service from these people to enjoy the films sold to them or even refer them to other clients.

The sixth P in this theory is the **Process**. The process entails the delivery of the service to the clients. An organization's sales funnel and distribution systems are key determinants in the success of this P. The two areas also impact the proper functioning of

the company's operations. In a film production setting scenario, this P might fall under the marketing and distribution strategy of the films to the clients. For instance, when the company sells its films through the website, then this particular platform ought to be user-friendly by being simple and easily accessible for a better customer experience. Through better product delivery, the company will have the upper hand in selling their subsequent products to their clients due to the trust bestowed to them by their clients in the previous purchases.

Last but not least, **Physical Evidence** is the seventh P of the marketing mix. Physical Evidence entails features that prove that the company exists and shows that a purchase was made (Assemblo, 2021). The evidence applies to both physical and online businesses. For physical businesses, there must be a presence of a physical store or an office, while for online businesses, a website should be available. Regarding proof of purchase, digital receipts should be provided for online businesses, while physical receipts should be provided for physical businesses. Providing this physical evidence builds trust among the clients since they are assured that in case of any complaint, query, or suggestion, there is an avenue through which they can direct their feedback. This approach is better because businesses might lack the physical evidence aspect, which might be treated as a scam by some clients in this new digital era.

Since most film production companies in Kenya have no physical offices, hence relying on their online presence, they ought to go the extra mile to provide their clients with tangible evidence of their business to clear any doubts about their eligibility while at the same time building trust among their clients. Through websites that film production

companies mostly prefer, film producers can provide their clients with the film products required by providing them with digital receipts for the goods sold.

The marketing mix theory is critical to this study since it outlines the parameters film producers must apply to market their films to the target audience and helps them develop, plan, and execute an effective marketing framework. It also lays a roadmap of the best channel to reach their target markets based on their audiences' preferences once the films are released.

1.9.3 Reception Theory

Reception Theory, renamed by Robert Jauss in his late 1960s book, "Toward an Aesthetic of Reception," is a historical aspect of Reader Response Theory that focuses on how generations of readers understand and interpret a work (Mambrol, 2016). However, this theory has various components, as illustrated by Stuart Hall and Wolfgang Iser (Kihima, 2021). According to reception theory, even if a picture, literature, or game has no intrinsic meaning, the audience who sees or experiences it develops one. The events in the text or the screen make sense to the viewer. (Communication Theory, n.d). Its main tenets include active audience, polysemy, cultural and social context, and encoding/decoding.

According to Revision World (n.d), the producer uses their medium to instil messages and values, which the audience decodes. Still, various audience members will decode the material differently, in a different way than the artist intended. When the audience decodes the sentence, Stuart Hall explains that they will take one of three positions: dominant reading, oppositional reading, and negotiated reading.

In this study, the audience could interpret the messages in the selected films differently. The first instance could be through the cultural relevance of the selected films. For instance, since the Mission to Rescue film features local heroes or tackles important national issues, it may strike a deep chord with Kenyan viewers. The inclusion of culturally relevant elements in the film, such as local settings or national values, may improve viewer engagement. Nonetheless, A Grand Little Lie film has universal themes; it also incorporates subtle Kenyan elements that affect the audience's connection to the characters and story.

Secondly, through visual representations, the researcher might conduct surveys or interviews to measure the audience's reception to the selected films. For example, viewers could understand A Grand Little Lie film differently depending on their own experiences and the social issues the movie depicts, while viewers might view Mission to Rescue film's moral lessons as representative of society's values.

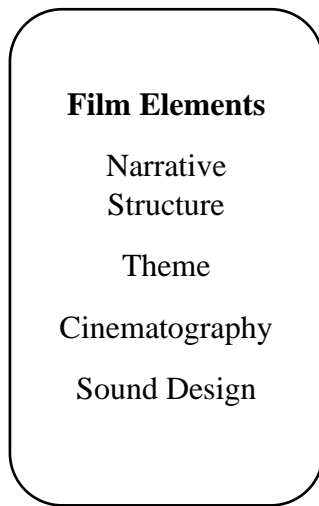
Additionally, the engagement and emotional response of the audience from the selected films could be used to examine the audience's reactions to key scenes in both films. The perfect scenario could be a case where viewers may react more intensely during crucial rescue scenes in Mission to Rescue, while character development and plot twists in A Grand Little Lie may be the main sources of emotional engagement. Examining these answers can show how the film's elements affect viewers' perceptions.

Conceptual framework

The relationship between different film elements and their effect on the marketing strategies of Kenyan feature films is outlined in the conceptual framework for this thesis.

The variables of this study are illustrated as follows:

Independent Variable



Dependent Variable



The framework offers an organized method of comprehending how narrative and technical components impact the marketing efficacy and general triumph of the two selected films, "Mission to Rescue" and "A Grand Little Lie."

First, the framework lists the essential elements of a film. Plot structure, character development, theme, and message are examples of narrative elements. Special effects, sound design, editing, and cinematography are all considered technical elements. These components are critical in determining how the audience views and interacts with the

film. On the other hand, the marketing framework comprises digital marketing methods that involve social media campaigns, online teasers and trailers, and websites.

The impact of technical and narrative elements on marketing, where strong production values and gripping narratives elevate promotional content, allows for examining the relationship between film elements and marketing. Case studies on the effects of narrative and aesthetic appeal in teasers and social media snippets are included in the analysis. A feedback loop between film elements and marketing outcomes is investigated by examining how audience feedback affects marketing changes and film elements. Analyses are conducted on real-time marketing adjustments based on audience reactions and reviews.

The "Mission to Rescue" and "A Grand Little Lie" case studies offer a thorough analysis of the narrative, technical aspects, and marketing framework used in each film. The study focuses on the relationship between marketing efficacy and film elements, offering insights into the interactions between various aspects of film production and marketing tactics, as well as the overall effect these relationships have on the box office performance of Kenyan feature films. The thesis seeks to investigate these dynamics and provide insights into successful film marketing strategies through these in-depth case studies.

1.10 RESEARCH METHODOLOGY

1.10.1 Introduction

Kothari (2004) defines research methodology as systematically solving a research topic. It is a science that studies how scientific research is conducted. Many steps that a researcher takes to investigate his research problem and the logic behind them are looked into. This chapter is based on the various methodologies in this study's data collection.

1.10.2 Research Design

According to Akhtar (2016), the research design is the data collection and analysis parameters that balance relevance to the research goal with efficiency and method. This study took a qualitative approach. The research design was explorative since it involved exploring and generating initial sights of a phenomenon.

1.10.3 Location of the study

The study was conducted in Nairobi City, the capital of Kenya, which hosts the country's highest population of film viewers. Due to the high rate of film distribution in the city and the availability of numerous broadcasting, television, and cinema facilities, Nairobi residents have major access to the viewership of films compared to residents in other parts of the country.

1.10.4 Target Population

Lavrakas (2008) refers to the target population as the entire collection of units for which survey data will be utilized to make inferences. This study's target population is

comprised of film viewers from Nairobi City County. The above-the-line staff of the two selected films was also part of the population. The target population of the films was the Kenyan feature films produced and released in 2021.

1.10.5 Sample Technique and Size

According to Kothari (2009), three aspects should be considered when constructing a sample: who will be studied, how many people will be studied, and how the sample will be selected.

In determining the sample size, this study used Fisher's formula to derive the number of respondents from being used. It is summarized as follows:

$$n = z^2 (pq) \div d^2$$

Whereas "n" is the desired sample size

"z" is the level of confidence taken at 1.96, which is 95%

"d" is the statistical significance level taken at 0.05%

"p" is the target population proportion estimated to watch the films

"q" is 1-p

When calculated, it is as follows:

$$(1.96)^2 \times .5(.5) / (.05)^2$$

$$(3.8416 \times .25) / .0025$$

$$9604 / .0025$$

$$=384.16$$

Hence, my sample size was comprised of 384 respondents.

However, since this is a cross-sectional social research based on the Central Limit Theorem, as the sample size expands, the mean of a sample of data will become closer to the mean of the entire population despite the actual data distribution. As a result, sample sizes of around 30% - 50% are deemed sufficient for the CLT to hold (Ganti, 2021). Therefore, out of 384 respondents, the researcher only used 115 of them to collect the data required for this study.

Since Nairobi City County comprises 17 constituencies, stratified sampling was used to acquire the required sample size across each constituency. After that, purposive sampling was employed to distribute the sample size fairly based on various factors such as age, gender, and education level.

The two films *Mission To Rescue* and *A Grand Little Lie* were purposively selected from 10 Kenyan feature films produced in 2021 based on the sensitive issues they addressed concerning the youth. The other eight films released in 2021 include *Softie*, *Nafsi*, *Medicine Man*, *Kiapo*, *Bangarang*, *Nairobi*, *Baba Twins*, and *Wembe Squad*.

1.10.6. Research Instruments

These are tools that researchers can use to obtain, measure, and analyze data (Impactio, 2021). The data can be sourced from the subjects involved in the research experiment.

1.10.6.1 Primary Data Collection Tools

The researcher employed these tools to collect first-hand data. They included focus group discussions, questionnaires, and interview guides.

Focus Group Discussions

The researcher employed recorded Focus Group Discussions (FGDs) to collect data from the audience. A total of 2 FGDs were used, each FGD consisting of 8 participants. Of the 2 FGDs, one consisted of participants ranging from 18-23 years, while the other consisted of those ranging from 24-35 years. In terms of gender, each FGD consisted of four males and four females to attain the gender balance. The choice of the participants based on age is due to the various preferences of films among the audience of different age groups. As Stephen Follows (2022) suggests, older people prefer history, war, and biography film genres to horror, romance, and thriller films preferred by the young audience.

With this classification, the researcher found collecting data based on different demographics easier. Hence, out of the 115 respondents selected, 15 were covered by the FGDs data collection tool.

Questionnaires

Due to the large number of respondents in this study, questionnaires were applied to gather the data from the sample, mainly the audience. Secondly, this tool also allowed for the anonymity of the respondents involved. This tool efficiently gathered information from 100 out of 115 respondents selected for this study.

Interview Guides

The researcher employed interview guides to facilitate interviews with respondents from the production teams of the two selected films. Recorded interviews were administered to the production staff of the two selected films. Besides, due to their small number, this was a reliable method of collecting data since the researcher expected to gather critical information about the selected films' technical elements.

In total, $(115+8) = 123$ respondents were selected for this study.

1.10.6.2 Secondary Data Collection Tools

The researcher employed these tools to gather the secondary data for this study. In this case, only library research was applied.

Library Research

The secondary data of this study was obtained from books, journals, and other materials from the library. This research aided in beefing up information to this study from other scholars who have researched this subject before.

1.10.7 Data Analysis and Presentation

This study investigated the relationship between film elements and marketing strategies in Kenyan feature films using a combination of descriptive analysis, content analysis, and qualitative analysis. The use of descriptive analysis was utilized to find trends and patterns in the ways that movie components affect marketing. *A Grand Little Lie* and *Mission To Rescue* were the two films that were thoroughly examined using content analysis to see how these components are used. A subjective element was added to the quantitative analysis of the interview data by gathering opinions from industry insiders or viewers regarding how movie aspects affect advertising. A thorough grasp of the connections between marketing and film elements is ensured by this all-encompassing approach.

1.10.8 Validity of the research

Middleton (2019) defines validity as how well a method measures what it is designed to measure. The researcher used the triangulation method to obtain evidence from primary and secondary data sources to validate the research. In addition, assistance from the university supervisors was applied to improve the validity of the study's content.

1.10.9 Ethical Considerations

The researcher's first step in conducting this study was to seek approval, permission, and clearance from the Kenyatta University Graduate School. Secondly, the researcher sought permission from NACOSTI before undertaking the study. The researcher did not coerce the respondents to give false information. Last but not least, the researcher acknowledged the works of other scholars in this study through proper citations and referencing.

The next chapters of this study will take the discursive mode of presentation. The study consists of six chapters. The first chapter forms the introduction of this thesis. The second chapter digs into the film production elements present in the selected films. Pictures are used in this section to elaborate more on the cinematography element applied in the selected films. The third chapter deals with the possible marketing framework used by Kenyan film producers in the marketing of their films. Chapter 4 looks at how the film production elements applied in the selected films influence the marketing of the said films. Tables are applied in this section to establish the findings from the respondents who took part in the survey. The audience's reception of the elements applied to the selected films is discussed in Chapter 5. Lastly, Chapter 6 contains the summary of the

findings of this study, its conclusions, and the study's recommendations to both the film industry and for further studies by other scholars.

CHAPTER TWO

FILM PRODUCTION ELEMENTS IN SELECTED FILMS

2.1. Introduction

This section details the analysis of the selected film elements applied in the two selected films: *A Grand Little Lie* (2021) and *Mission To Rescue* (2021). The section analyzes four elements of theme, narrative structure, cinematography, and sound design. To achieve this, the researcher watched the two films selected to identify and analyze the film elements present.

2.2 Plot summary of the selected texts

A Grand Little Lie

In this comedy-oriented film, Joe lies to his boss at work that he has lost his younger brother to suicide to please his crazy girlfriend, Ziada. The lie is meant to get Joe a weekend off to celebrate their six-month anniversary with his girlfriend. Joe is shocked that what began as a little lie elevates to a magnitude after his boss decides to pay her last respects to her employee's brother. Joe is left with no option but to look for how he can acquire a body at the morgue, Montezuma Funeral Home, with the aid of a plug, to prove to his boss. The lie further escalates when Joe and his associate end up hitting a police officer in traffic and hiding him in the bushes in his unconscious state. The law finally catches up with Joe and his *Plug* when they leave a trail behind. The police ambush Joe and his boss at the crematorium, where they stage manage a funeral service. Joe's

girlfriend Ziada, conversely, is arrested after killing an assistant to Joe's Plug, together with a plan to torch the house she lives in. Joe is sentenced to jail, though he is released four months after being pardoned for good behaviour.

Mission To Rescue

In this action-packed thriller film, the Kenya Special Operations Forces, stationed in a military base near the Kenya-Somalia border, are preparing for their next mission. They then learn that the Al-Shabaab militants have kidnapped the Assistant County Commissioner and two other people. Despite difficult circumstances, the soldiers seek to free the captives and capture or kill the enemy under Captain Baraza's direction. The film is inspired by the story of a French woman abducted by the Al-Shabaab. The concept was developed in 2019 to raise awareness of the effects of radicalization within the community and reduce terrorism.

2.3 Film Elements

Film production elements are the basic tools for filmmaking. They have to be applied by the film producers depending on the message they want to convey to their audience. The four selected film elements are narrative structure, theme, sound design, and cinematography. Each film element will be analyzed in the selected films as discussed below.

2.3.1 Narrative Structure

The plot is how the story is presented, and the story is what happens in the film. This scenario can occur in two different ways: linear and non-linear. In a linear structure, the

film story moves chronologically: beginning, middle, and end. In contrast, a non-linear structure occurs when the film story begins in the middle rather than in the beginning. This form can also be referred to as "in media res." Flashbacks are used to tell the story in the form of a structure. The film producer uses a particular structure based on various factors, like the film's target audience.

In *A Grand Little Lie*, the director applies a linear structure in telling his story. At the film's onset, we see Joe and his girlfriend Ziada in their bedroom. A confrontation between the two is solved, and Joe heads to work. The actions in this film are chronological: one leads to the other. Immediately after asking for his boss's permission, Joe heads out to find a *Plug* (deal maker) who can acquire him a body by midday. The rest of the events follow chronologically until the end of the film.

Most audiences prefer such film narratives over non-linear ones since they are easy to follow (Green, 2016). Hence, the choice of a film's narrative structure greatly influences the film's viewership. Simple stories with linear structures might attract a large audience compared to those with complex stories with non-linear structures.

The second film, *Mission to Rescue* (2021), also adopts a linear structure. The film begins with an explosive ambush by the Special Operations forces led by Captain Baraza on a patrol mission on their way. The film continues when the forces receive intelligence that the Al-Shabaab militants have abducted the Assistant Commissioner. The events unfold chronologically, one after the other, until the end. However, it is important to note that as much as the film takes the linear form of narrative structure, a few instances of flashbacks are the main features of the non-linear structure. Besides, there are some plot twists in the

story, especially when Captain Baraza encounters several experiences of syncope in the line of duty. In such instances, the director takes the audience back and forth due to the mental instability experienced by the main character. Despite such occurrences, the linear narrative structure of the film is much more evident since the events take the cause-and-effect structure. One action affects the occurrence of another.

2.3.2 Theme

The film producer or director uses the theme to convey meaning or message to the audience. In some cases, the theme can be used to define the genre of a film. For instance, the conquest of the wild West, the cultural divide between the East and the West, the West's resistance to modern change, the conflict between cowboys and Indians, outlaws, and treasure/gold hunting are among the themes that frequently appear in western films (Buffam, 2011).

The film *Mission to Rescue* mainly revolves around terrorism. Based on a true story of a French woman tourist abducted in Kenya by Al-Shabaab militants in 2011, the Kenyan soldiers on the Kenya- Somali border embark on a rescue mission to rescue the hostages and eliminate the terrorists. The attacks by Al-Shabaab on Kenyan soil have been rampant over the last few years. The Westgate terror attack of 2013, whereby 68 people lost their lives, and the Garissa University College attack of 2015, which cost the lives of 148 people, are some of the major attacks this militant group has carried out in Kenya (Botelho, 2015).

The radicalization theme in this film plays a key role in conveying the message of terrorism to the audience. Other than just entertaining the viewers through themes, MTR

film acts as an avenue for creating awareness in our communities about acts of terrorism. Society dwellers are responsible for reporting suspicious cases of terror attacks in the community, as portrayed in the film. Besides the terror subject being a sensitive issue in our society, this theme is worthy of being addressed in such media, whereby people can learn a few things about national security matters.

Additionally, other themes like religious profiling are portrayed in this film. Christianity accounts for a bigger population in Kenya, followed by Islam (Kamer, 2022). Since the onset of these attacks, people belonging to the Islamic religion have sometimes been profiled as terrorists. This profiling has caused some division between the two religions (Moywaywa, 2018). Also, it is portrayed in the film when Jibril believes Allah has guided him in carrying out the attacks. Since he is an extremist, he believes Allah approves whatever he does, which most Muslims consider misleading. In such scenarios, the two religions have high chances of enmity. The film can direct the audience to the right thing to do.

A Grand Little Lie (2021) film revolves around the toxicity in relationships. The toxic relationship that Joe finds himself in pushes him to make this little lie, making him fall into a magnitude of trouble. Ziada, being the crazy girlfriend she is, demands that Joe inform his boss that he is not reporting to work on Friday to celebrate their anniversary with Joe for the whole weekend, beginning on the same Friday. In a pursuit to please his girlfriend, who has already threatened him with hurting herself to prove a point, he goes to work to physically ask permission from his boss, hence generating a little lie that later becomes grand.

The theme portrayed in *A Grand Little Lie* (2021) is a true reflection of what young people in the country go through for the sake of being in relationships (Gathura, 2018). The extent to which people must reach to please their loved ones is terrifying (Itindi, 2017). These extents have made some people lose their lives, with others getting injured. In this film, it is evident that the choice of a partner has a greater influence on your life as an individual.

Still, under the toxicity in relationships, the issue of mental health may arise. In the film, Ziada looks mentally unstable. Based on how she handles things, murdering the *Assistant Plug*, and the records of house fires she has been involved in, it seems something is wrong with her mental health. Once the issues of mental health and toxic love are mixed, that relationship becomes dangerous (Gathura, 2018).

This film theme is critical due to its address to the current issues affecting young people in modern society. For instance, many young people are in toxic relationships in Nairobi City, but most have no idea how they got there (Malgwi, 2021). To them, the act is considered true love. There is a need for such issues to be addressed so that our youths can be saved. Fortunately, the director greatly addressed the issue throughout the film.

2.3.3 Cinematography

Cinematography in a film provides the audience with a visual map. The viewer is directed to understand events in a certain way by choosing the camera and lighting. The spectator only sees the visuals on the screen as part of that reality (Tomlinson, 1999).

Film producers employ this critical element to attract the audience to watch the films. Since it enhances the visual experience of the film, the cinematography is the first element

that the audience notes in a film before anything else (Tersigni, 2017). Hence, giving it a priority in the film production process is paramount. This study narrowed down to only three aspects of cinematography: camera shots, camera angles, and lighting. Each of the three aspects and their use was analyzed in each selected film.

2.3.3.1 Camera shots

The uninterrupted series of frames is taken from when the camera starts rolling until it stops making up a camera shot (Studiobinder, 2020). The various types of shots used in this film include;

- Establishing shot - This is taken from a bird's eye view angle by helicopter or drone.

In the *Mission to Rescue* film, the viewers can see the landscape of the Kenya-Somali border. The shot is critical since it introduces the audience to the film's setting. In most cases, it attracts the audience's attention.



Figure 1: Establishing shot of Kenya-Somalia border in MTR film

In *GLL*, the shot was used to show the entrance of Montezuma Monalisa Funeral Home when Joe and Plug had gone to check on the body.



Figure 2: Establishing shot of Montezuma Funeral Home in GLL film

- Close-Up shot - This kind of shot frames the subject tightly. It aims to show the subject's emotions by concentrating on the face of the individual.

In the *Mission To Rescue* film, close-ups are used during the capture of Abdi by the militants. It shows the fear that Abdi has. Also, after Jibril has abducted Abdi and the County Commissioner, the close-up shows his rage when trying to shoot the hostages if his demands are unmet.



Figure 3: A close-up shot of Jibril in MTR film

In the *GLL* film, close-ups have been used in several scenes. The notable ones include the heated conversation between Joe and Ziada when Joe wants to head to work to ask for permission from his Boss in person. Also, the close-up of the Assistant Plug's face when she is gasping for life after being poisoned by Ziada. Furthermore, after the shooting at the crematorium, Joe and his Boss lie on the floor after the police invade the scene. While on the floor, they both stare at each other to express their shock after Joe's lie is exposed.



Figure 4: Close-up shot of Ziada in GLL film

- Medium shot - This shot covers the subject from the waist upwards. A medium shot highlights the actor and their surroundings by giving them an equal presence on the screen.

In the *Mission to Rescue* film, the medium shot is mostly used in conversations. A good example is Feisal and Abdi's conversation during lunch hour.



Figure 5: Medium shot of Abdi in MTR film



Figure 6: Medium shot of Abdi and Feisal in MTR film

In the *GLL* film, medium shots were applied during the conversations between the Boss and Joe, Assistant Plug and Ziada in the house, and Assistant Plug with her boyfriend, Plug and Joe.



Figure 7: Medium shot of Boss Lady talking to Joe in GLL film

✓ Long shot - This shot allows the subject to fill the entire frame. Such shots are used to emphasize the place and location of the subject.

In *Mission to Rescue* film, long shots are used in scenes like when the army vehicles are on patrol before the ambush when the film begins. Also, during the chase between the Assistant County Commissioner's vehicle and the terrorist's vehicle, long shots were used to indicate the proximity between the two vehicles.



Figure 8: Long shot of a military vehicle in MTR film



Figure 9: Long shot of two vehicles in MTR film

In the *GLL* film, the long shot is used when Joe reports working late and is tense. It is also used to indicate the distance between Boss and Joe.



Figure 10: Long shot of the Boss Lady in the GLL film

2.3.3.2 Camera angles

Camera angles are another critical component of cinematography, which entails the camera's position relative to the subject. This position influences the way the viewers perceive the scene. The common types of camera angles are high and low angles. A higher or lower angle forces the observer to look up at the dominant character and down at the flawed character (ACMI, n.d).

Low angle

It refers to a shot from a camera positioned below the eye line or pointing upwards. It can sometimes be taken below the character's feet (Studiobinder, 2020). Shooting up at a character makes them seem larger, stronger, and more dominant, which gives them a psychological advantage.

In *Mission to Rescue*, the low angle is used when Captain Baraza is summoned by his superior on the need to quit the mission due to his unstable condition. In this angle, the Boss's dominance and superiority can be felt.



Figure 11: Low angle of Captain Baraza and his senior in the MTR film

In *GLL*, the low angle is applied when Joe begs his girlfriend Ziada to allow him to go and seek his boss's permission. In this case, it is evident how Ziada feels superior and powerful.

High angle

This angle refers to a filming technique where the camera looks down at a subject from above (Adobe, n.d). It makes the subjects appear smaller and frail and seem more beneath society. Based on the above examples, the high angle is used in the *Mission To Rescue* film when the camera focuses on Captain Baraza's men while being ambushed. They feel intimidated and subordinated in the frame.



Figure 12: High angle of Captain Baraza's team in the MTR film

In GLL, the high angle is used to show the loneliness of Ziada in bed while waiting for her boyfriend Joe to come back home



Figure 13: High angle of Ziada in the GLL film

2.3.3.3 Lighting

The core business of lighting in the film is to enhance images, create depth, and improve the story's mood and atmosphere (Masterclass, 2021). Other than telling the audience where to look, it reflects the characters' psychology. Lighting also influences the film genre since film genres can also be defined by their type of lighting.

In the case of *Mission to Rescue*, natural lighting was mainly used during the daytime scenes. Cinematic lighting was applied to the night scenes for illumination purposes.



Figure 14: A shot of a daylight scene in MTR film



Figure 15: A shot of a night scene in the MTR film

Alternatively, in the *GLL* film, a good percentage of the scenes were shot during the day; hence, natural lighting was used. Such lighting adds realism and naturalism to the film (Aldredge, 2022). For the indoor scenes, such as when Joe is led to the Plug, cinematic lighting is applied to enhance the scene. The pink lighting also symbolizes fantasy in the scene since the Plug is a mysterious character who can solve his clients' issues despite their complexity.



Figure 16: An indoor scene with cinematic lighting of Joe with the Plug in GLL film.



Figure 17: An outdoor scene with the natural lighting of Joe at the Montezuma Funeral Home in GLL film.

From the above illustrations and discussions on the cinematography element, the producers of the two selected films have demonstrated how the use of the specific cinematographic elements was applied to communicate the intended message to the audience as well as attract them to watch the films.

2.3.4. Sound design

Human voices, music, ambience, and sound effects are the four forms of sound used in the production of movies. These four sound categories must be present for an audience to perceive a film as realistic. When used in a cinema, dialogue and sound effects must instantly and flawlessly match the action (LA Film School, n.d). The role that sounds play in any film cannot be underestimated. It dictates the aural experience of the film, making it one of the most important elements of film production. It can attract or turn away the audience. Hence, the sound department is mandated to ensure a nice sound simulation in the film. The next section analyzes the two selected films under each sound design component.

Dialogue

Dialogue is the written exchange of ideas between two or more characters in a story (Twinkl, n.d). The character will come through in dialogue, both in what and how it is said. The conversation will reveal the parties' current wants and needs, backgrounds, education levels, social classes, and other characteristics. The characters' interactions will clarify their relationship and power dynamics (Lengsfield, n.d). Dialogue can be used in films in various ways based on several factors.

The dialogue is applied in two ways in the *Mission To Rescue* film. Firstly, the dialogue is mainly official because of its military nature and where soldiers are involved. In the instance where Captain Baraza addresses his juniors, he is referred to as "Sir" or "Yes Sir/ No Sir" when questioning his juniors. The same trend also applies when Captain Baraza is summoned by his seniors concerning his health condition to go for the next mission. He replies with *Yes Sir* or *No Sir* anytime he answers questions. Such dialogue is relevant in this film since it adds realism. The military language comes out among the characters through such conversations.

Secondly, the terrorists planning the attack use either Swahili or Somali languages in their conversations. This kind of dialogue relates well with their background since most of them are believed to be from the Muslim community. Their informal language also depicts how unofficial they regard dress code and their unit organization. From the dialogue between the two groups, there is a clear distinction between the classes and backgrounds of the two groups. This difference aids the viewers in easily identifying the characters' backgrounds in the film through the sound used, especially via dialogue in this case.

In the second film of this study, *A Grand Little Lie*, there is outer dialogue whereby characters are conversing with each other. In most scenes, the dialogue is unofficial except in a few circumstances, such as when Joe speaks to his boss. Based on the nature of this film, there is much use of casual talk, ranging from Joe and his girlfriend Ziada, Plug and his accomplices, and the mechanic and the morgue attendant. With such dialogue, the targeted audience can easily follow and grasp what is being put across due

to the language used. In this case, Swahili and Sheng' are the main languages used, while Boss Lady uses English occasionally.

Music

Sound in film consists of soundtracks and film scores. A soundtrack is a collection of songs recorded to accompany a film (Masterclass, 2021), while a film score refers to a unique song that is composed especially for a particular film. Film scores are created to amplify a movie's narrative and feeling (Deguzman, 2021). Filmmakers and composers must choose the appropriate music to bring each scene to life because it can completely alter the tone and feel of a film.

In the *MTR* film, music is used in a few scenes. One of the notable scenes is in (30:20). In this scene, the militants ambush the special forces on the battlefield and use background music to illustrate tension. The effect was achieved through repetition, whereby the same chords and notes were used to create rhythmic tension in the film. This action gave the music a predictable pattern, emphasizing the used sounds. The same tension was created by the background music used in (35:30) when the Assistant County Commissioner and his aide pursued the militants. In another instance in the film (1:31:55), after Captain Baraza engages in the final fight with Legion and lies down, background music is played to express the gloominess of the situation. The audience is confused about whether the Captain is dead or not. The sadness expressed in this scene keeps the audience engaged in the film due to the uncertainty of the situation.

In the *GLL* film, the scene at Montezuma Funeral Home, when Joe and the Plug visit to get a body, the use of calm background music conveys the state of gloominess in the

funeral home. This music was strategically used to evoke the audience's emotions and make them reflect on the feelings people experience at a funeral home when picking the bodies of their loved ones for burial.

In another instance in the *GLL* film, when Joe leaves to meet his Plug at Garissa Road in Kahawa, a song of "*Karibu Kanairo*" is played in the background. The song symbolizes the nature of the city of Nairobi, which criminals and cartels characterize. In such an environment, the group of Plug that Joe meets belongs. It, therefore, serves as an eye-opener to the audience on the kind of dealings and people in which Joe is about to be involved.

In addition, in the *GLL* film, high rhythm music is applied when Ziada is in her house waiting for Joe to return. It creates tension among the audience and showcases Ziada's dangerous nature. When Ziada removes Joe's clothes from the wardrobe and throws them in the living room to be set on fire, the music intensity increases. In such a scenario, the audience remains attentive to the actions that are about to happen, hence getting immersed in the film.

Sound effects

An artificially enhanced or created sound, or sound process, is a sound effect used to highlight artistic or other content in movies, television programs, live performances, animation, video games, music, or other media (Flueckiger et al., 2009). They aid in bringing film visuals to life by reflecting what the audience sees on their screens (Ruimy, 2021).

Sound effects have been majorly used in the *MTR* film. Due to its military and action nature, many gunshot activities occur in the film. At (2:43) in the film, there is a huge blast from soldiers' vehicles which the Al-Shabaab militants' ambush. This sound effect thrills the audience, catching their attention compared to the same incident without adding that particular sound effect. In another scenario (16:30), gunshots are used when the Special Forces engage the militants at their camp at night. The addition of sound effects in this scene immerses the audience in the film. The effects also give the viewers a sense of the situation's danger, making them remain glued to their screens.

In the *GLL* film, sound effects are applied to the scene at Montezuma Funeral Home during the requiem mass of Joe's brother. A gunshot is heard in the room after the boss shoots as she is terrified by the "rising of the dead." This gunshot captures the audience's attention, especially when the police, who are still outside the room, are alarmed. After Boss Lady's shootout at the funeral home, echo sounds are applied. This act helps to signify the confusion at the place; Joe and his Boss are shocked at what is happening. It serves as the moment when the truth is revealed. This gunshot also captures the audience's attention with sounds that bring about shock and confusion.

Ambience

The background noises in a particular scene or location are ambient (Beverly Boy, n.d). The filmmakers mainly use them to create an illusion of a place or setting. In doing this, the filmmakers improve the realistic nature of their films.

In the *MTR* film, when the soldiers are tracking down the terrorists in the forest, ambient sounds are heard (35:30). The birds' chipping symbolizes the forest's natural environment,

which makes the film seem real. In another instance (1:11:44), the chirping of crickets at night when the special forces are tracking down the militants depicts the realism of the setting, a thick forest. Hence, ambient sounds of such kind are expected in that particular scene.

In the *GLL* film, there is energetic music in Joe's friend's house when hooking him up with the Plug. This music acts as an ambience of the environment where this friend is, which in this case is a house party where Joe's friend is partying in the company of some ladies. Through such an ambience, the audience can easily tell the kind of environment the characters are in.

Conclusion

This chapter analyzed the four film production elements of narrative structure, theme, sound design, and cinematography in the two films studied. Through this in-depth analysis, the contribution of these elements to the marketing of the films is evident, as discussed above.

The next chapter discusses the marketing framework that the Kenyan film producers of the selected films can apply to sell their films. The challenges that each strategy comes with are also discussed in detail.

CHAPTER THREE

MARKETING FRAMEWORK USED BY FILM PRODUCERS OF SELECTED FILMS

3.1 Introduction

This section details the analysis of the marketing framework for the selected films. The producers' role in the success of the films through proper marketing is also discussed in this section. The production teams of the selected films were interviewed to gather their views on the marketing framework they employed in the marketing of the selected films.

Film producers are responsible for creating awareness of their film products to prospective buyers to make sales. The film could be interesting but might not reach the audience without a proper marketing framework. However, this might be different in cases where the filmmaker has a different goal for filmmaking other than for commercial purposes. The benefit of marketing a product is that it engages consumers and helps them decide whether to purchase your goods or services (Emeritus, 2022). A marketing framework is hence important to every business interested in boosting their sales. However, the strategy used depends on the products' target audience. The marketer should understand the audience's needs before starting a marketing strategy (Hurree, n.d). Depending on the kind of films the filmmaker produces, a proper marketing strategy is needed to reach the target audience.

This section will look at the possible marketing framework that the film producers of the two films of *MTR* and *GLL* used to market their films, as captured in their interviews below.

3.2. Overview of Production Teams of Selected Films

Phil-It Productions

Founded by Philip Karanja and Abel Mutua in 2016, this production company was the force behind the creation of the *A Grand Little Lie* film. Before the production of their first feature film, *GLL*, the company was mainly involved in the production of local Kenyan TV dramas such as *The Real Househelps of Kawangware*, *Sue na Johnie*, and *Hullabaloo Estate*. Hence, the production of the *GLL* film was more of a trial in understanding the best way to successfully penetrate and sell the Kenyan feature films to the Kenyan audience. After *GLL*, Phil-it Productions went the extra mile to release another feature film, *Click Click Bang*, which was marketed through the same strategies of using the website, social media, placards, and town shows.

Foxton Media

It is the production company behind creating the *Mission To Rescue* film directed by Gilbert Lukalia. Since 2018, when they produced their first short film, *Coerced Revenge*, Foxton has been inclined to use websites to market their films. All of their productions are uploaded to their websites, where the audience can watch them, while others are uploaded to YouTube and Showmax platforms.

3.3. Marketing Framework Employed by Producers of Selected Films

The following marketing framework, comprising marketing platforms and strategies, was identified by the production teams of the selected films to be efficient in marketing their films.

3.3.1 Social Media

Also known as digital technology, social media allows the sharing of information, multimedia, and content with others over online networks and communities (Dollarhide, 2023). It also aids in sharing information with several people in seconds. In a film set, the cast and crew of a particular film occasionally use their social media handles to market the film (Castellini, 2019). According to the Independent Cinema Office (n.d), social media marketing effectively attracts new customers or retains current ones. Targeting audiences for more specialized screenings and events also makes it particularly useful.

The production team of *GLL* noted that the posters, BTS, and trailer of the film reached a wider audience through platforms such as Instagram (588k followers), Tiktok (292.6k followers), Facebook (297k followers), WhatsApp, and YouTube (450k subscribers) as of June 2023. The cast and crew also shared the film on their social media platforms. Their huge following on these socials contributed significantly to disseminating the film to the audience. Hence, as the main marketing strategy, social media pushed this film beyond limits and contributed to its easy access and reception by the audience.



Figure 18: A trailer of the GLL film on the YouTube platform.

Nevertheless, the head of film marketing for *MTR* film, Zachary Githathi, pointed out that their film was mainly marketed via online platforms. The use of social media platforms like Instagram, Twitter, YouTube, Facebook, and WhatsApp played a key role in the film's marketing by enabling a wider reach of the audience. He added that adverts were sponsored on platforms like YouTube, which made it easier for the film to trend.



Figure 19: A trailer of the MTR film on the YouTube platform

3.3.2 Teasers and Trailers

The most crucial aspect of a movie's marketing strategy is its trailers, which persuade viewers to see the promoted film in theatres and other platforms (Septak, 2008). He adds that teasers and trailers generate interest in an upcoming film.

The other strategy for the marketing of the *GLL* film was the use of teasers and trailers. During the film's production phase, the BTS team used the opportunity to create the teasers and film trailers. They served the purpose of creating and raising the audience's interest in watching the film. It leaves them in some suspense, anticipating yearning to know how the final product will be (Studiobinder, 2020). In doing this, the audience's attention is captured as they wait for the final film to be produced. Upon release, these become the first consumers of the film.



Figure 20: A screenshot of GLL's film trailer

The *MTR* team also employed teasers and trailers to market their films before release. Through a partnership with Safaricom Baze, the trailer of *MTR* was uploaded on their YouTube platform, which garnered many views quickly. This step increased the audience's anticipation and interest as they awaited to watch the final cut.



Figure 21: A screenshot of MTR's film trailer.

3.3.3 Websites

According to Gersh (2006), a website is crucial for promoting a film. At its most basic level, it offers basic details about a movie and aids in connecting it with potential crew, funders, and supporters. He adds that a website can help the film company build an audience beyond friends and family so that by the time a new film is released, many subscribers are already waiting for the new film. A film website should be simple and easy to navigate for users (Developers, n.d).

Website use was another marketing platform employed by the *GLL* production team. It was critical to enable users to access films online. The audience who could not watch the film in cinemas had an option of watching the film through the purchase of watch link on the website. This approach made it easy for the audience to access the films directly compared to other distribution methods.

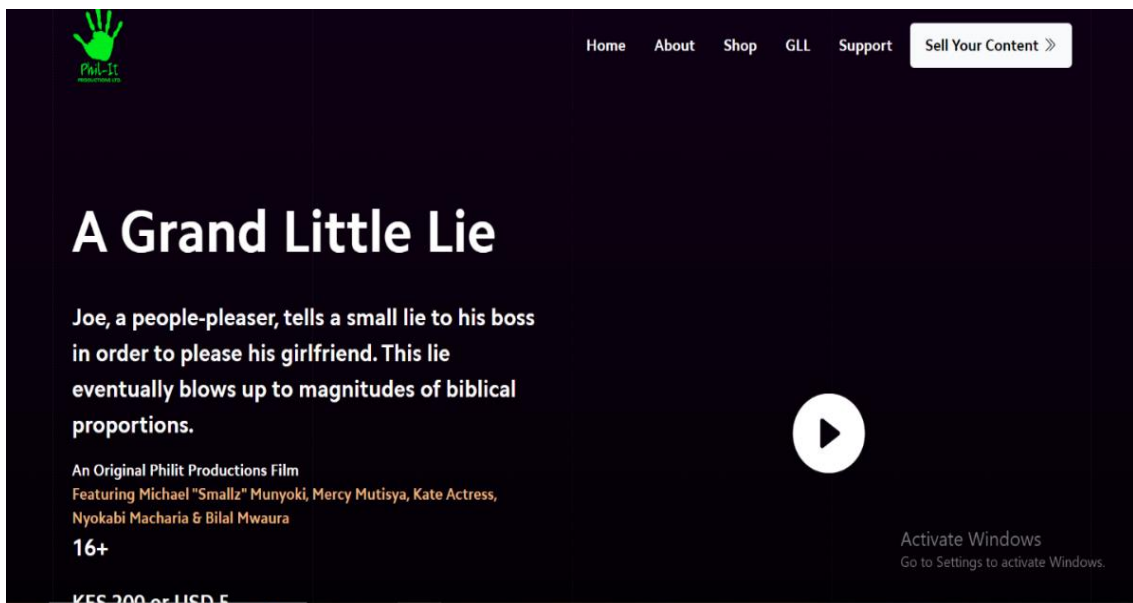


Figure 22: A screenshot of GLL's film website, Philit Productions.

Nonetheless, Zachary Gitathi of the *MTR* film production team noted that using a vibrant website greatly impacted the film's marketing since it allowed the audience to find more information on its contents, which should have been included in the online adverts. He pointed out that Foxtan Media embraced the website idea and regularly uploads its projects on its website, as illustrated below. *Mission To Rescue* film was the latest addition by the time this thesis was being written.

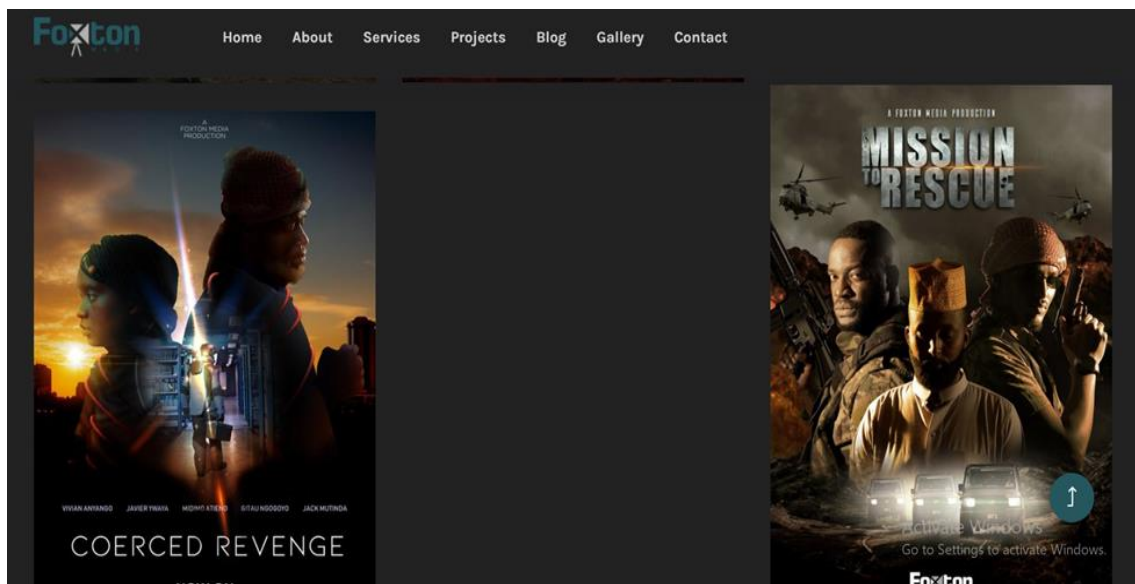


Figure 23: A screenshot of MTR'S film website, Foxtan Media.

Other forms of film marketing employed by Foxtan Media included submitting the film to festivals such as Kalasha International (Kenya), Lake International Pan African Film Festival (Kenya), and Zanzibar Film Festival (Zanzibar), where it scooped several awards. Additionally, media tours on TV and Radio and Campus tours played a key role in the film's marketing. The MTR was also sold to the audience through the Safaricom Baze platform. In this model, the viewers would pay some amount of money for them to access the watch link of the film online.

The GLL team, however, led by the director Philip Karanja and his colleague Abel Mutua, went the extra mile in selling their film through the use of placards on some of Nairobi's streets. They held the placards strategically, especially in traffic jams, and reached a wider audience quickly.



Figure 24: A photo of Philip Karanja, Abel Mutua, and a fellow crew member carrying placards for GLL.

Conclusion

The discussions in this chapter have revealed how social media, websites, teasers, and trailers form an integral part of the film marketing framework. The data collected from the producers of the two films indicate how the two marketing platforms and one marketing strategy aided them in making sales for their films. They could not think of any other way of reaching their audience without using the above channels. This approach supports Matt's statement that the better use of a film marketing strategy can boost the sales of a film. He adds that through a nice marketing campaign, a lot of interest and buzz

can be created around the film, which attracts large audiences to watch the film at the theatres.

The next chapter discusses the influence of the production elements on the marketing of the selected films. The respondents' feedback on the factors of the most preferred element in Kenyan films to the least preferred is discussed through questionnaires. Other factors, such as the watching frequency and most preferred watching channels for movies, are also covered.

CHAPTER FOUR
THE INFLUENCE OF SELECTED FILM PRODUCTION ELEMENTS ON
MARKETING OF FILMS

4.1 Introduction

The third objective of this study was to examine the influence of the production elements on the marketing of films. The researcher employed interview guides to gather data from the production teams of the selected films. At the same time, questionnaires and Focus Group Discussions were used to collect the findings from the general audience watching Kenyan films.

Film elements constitute every aspect of the film. Gradesfixer (2019) defines them as how every element in the film is composed. These film aspects directly impact the nature of the film being produced. This study only selected four elements: theme, narrative structure, cinematography, and sound design. For instance, based on the theme, the film could be classified under crime, romance, or any other genre. This step influences the audience's choice or preference for the particular film. Other elements also directly impact the audience based on their representation in the film. In this instance, when sound design is applied in the film, it can influence the audience's emotions due to the kinds of sounds applied.

As much as a film might contain all the above elements, one element always stands out, attracting more audience. In this chapter, questionnaires were used to collect findings

from the Kenyan audience on how the selected film elements in this study influenced their choice of watching the selected films.

4.2 The Responses from Production Teams of Selected Films

The GLL production team employed the film production elements to market their film in several ways. Concerning the first element of the narrative structure, the director noted that they employed a simple narrative structure whereby the story begins from point A to B. This act helped the audience be glued to the story. The second element of the theme, mental wellness, was the film's main theme, as noticed through the characters such as Ziada. The issue of mental health is a serious concern among Kenyan youth (Kiima & Jenkins, 2010). The director averred that it was necessary to create awareness of the cons of the issue. The sound design element in the film was used in the film's marketing by the use of music from Sauti Sol, one of the best music bands in Kenya. Due to their fame among the Kenyan audience, the music captured the audience's attention to the film. The film also used catchy music to evoke the audience's emotions and feelings. The respondent added that the use of Sauti Sol music was deliberate. Lastly, on the cinematography element, he indicated that they used a basic Canon C300 to shoot the film. The producers chose this type of camera due to budget considerations since they could only risk using an expensive camera like an ARRI with the expectation of gaining profits from the film. Although they used a simple camera, the respondent noted that they employed good shot compositions and lighting to tell the story to the audience.

Regarding the budget, the director confirmed they used Ksh. 4 million to produce the film. By the time this interview was being conducted in October 2022, the *GLL* team had

made a profit of Ksh. 1.5 million. He added that their main expectation from the film was to break even, and their goal was to sell 100,000 watch links. By then, they had only managed to sell 20,000 of them. However, he noted that a lot had to be done in marketing. A call to build the film culture first among the Kenyan audience was his priority. In terms of audience reception, he confirmed that the audience received the film well. The production team also received the Proof of Concept (POC) from the audience and was motivated to produce another feature film.

Regarding the challenges faced during the marketing, the respondent attributed them to the lots of money needed to market a film in Kenya. He noted that for a successful film to sell in Kenya, much money is required to market it. The director noted that, for instance, if a film has a production budget of 5 million, the marketing department needs an extra half of the budget for better marketing. This statement is supported by Vogel (2001), who implies that the general rule is to allocate 50% of the remaining production costs, pre-production, filming, and post-production, to marketing. Therefore, if a movie costs \$100 million to produce, it must be sold for an additional \$50 million. The director hence called upon Kenyan filmmakers to invest heavily in marketing their films since he felt that a lot was to be done for the Kenyan industry to thrive.

The second interview of this study involved the production team of the *Mission To Rescue* film. The film's producer, Loice Wambui, noted that any film's marketing begins from the pre-production stage. This step is critical in finding out the film's target audience and their age, the language, and the use of well-known actors and actresses and vice versa (Spicer, 2020). The mix-up or the balance of the two categories could also be another option. She also pointed out that the major influence of the film's originality was the

radicalization aspect. She believed the issue still needed to be given the necessary attention it deserves despite causing much havoc to many youths in the country. The film was therefore produced to create awareness of this vice. In addition, the primary target audience of the film was kids of ten years old and above who were the victims of radicalization. At the same time, their parents were the secondary target audience.

Concerning the use of production elements in the marketing of the films, the respondent noted that the theme of radicalization was the film's main selling point. It could resonate with the audience, both from the Christian and Islamic religions. However, the general audience from the focus groups had a different opinion on this. They believed the film was successful due to its military nature, a new dawn for the Kenyan film industry. The disparities in the opinions of the two groups depict how the production elements employed in any film impact the audience differently. In this case, some believed the cinematography was the game changer of the film, while others thought the theme was the selling point. Hence, every member of the audience was attracted to the film differently.

The sound design was also employed to captivate the audience watching the film. For instance, natural sounds in the shooting location added ambience to the film. Also, the use of gunshots and bomb blasts, due to the military nature of the film, played a pivotal role in the film. This view was seconded by the members of the audience, who applauded the sound design employed in the film. The sound effects in the film gave the audience an emotional response and delivered information to them.

According to the film producer, the cinematography element also played a major role in the film, compared to other Kenyan films that had been produced before. She believed that the cinematography in the film was of high quality, ranging from the camera shots, angles, sizes, and movements to the lighting. The lighting, which was key due to the film's several night scenes, created an illusion of anxiety among the audience. She pointed out that the film's narrative structure was so complex, especially at the end of the film. According to her, the first forty minutes of the film were super good, but during the remaining time, the story got complicated; hence, there was a need to do better next time.

Madam Esther Mathenge, who heads the company's Finance and Administration department, noted that the film was heavily funded. However, she declined to disclose the budget of the film and the film funders. In terms of profit making, she argued that the film could not profit in two years due to the platforms where the film was uploaded by then. Therefore, profit realization could take some time. Hence, at that particular moment, the main goal was to break the film even first. She added that the film's funding was solely based on the film's theme, radicalization. She noted that film sales were a continuous process; hence, profits could only be realized after some time. On the issue of audience reception, she believed that the film was well-perceived by the audience. However, they had the right to perceive the way they wanted based on their religions and beliefs due to the radicalization theme present in the film.

Concerning the challenges faced when executing the above strategies, Zachary Githathi pointed out the expensive nature of running the advertisements as the main one. It was noted that a lot of money was needed to sponsor them and pay the influencers. In conclusion, the marketing manager agreed that the marketing framework employed

successfully marketed their film to the audience. Hence, he urged Kenyan filmmakers to invest a lot in marketing their films. He believed more needs to be done in the Kenyan film industry sector.

4.3 The respondents' responses on the influence of film elements

The researcher employed 100 questionnaires to the respondents. The questionnaires were distributed based on gender and age, as shown in Figure 25 and Figure 26, respectively.

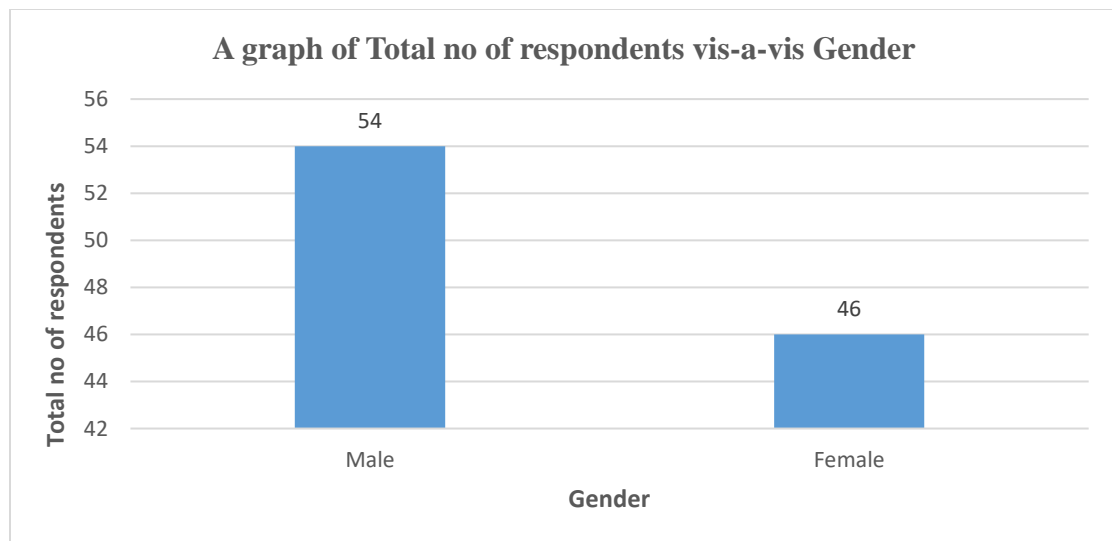


Figure 25: Distribution of respondents by gender

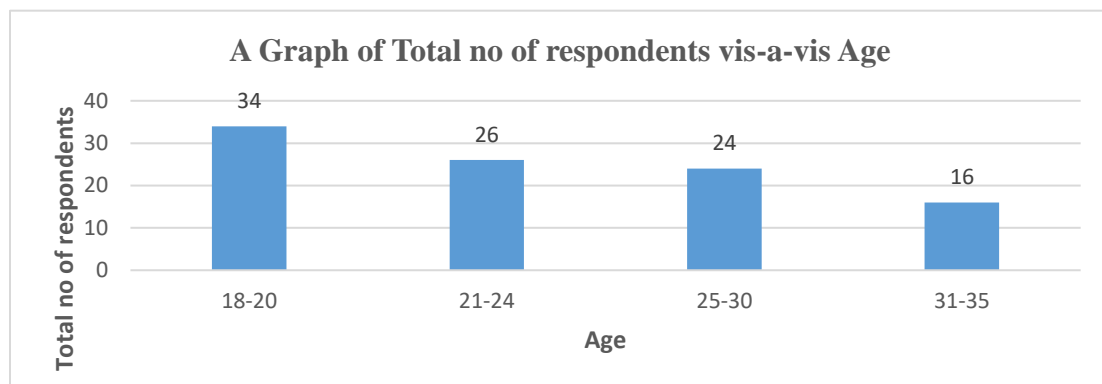


Figure 26: Distribution of respondents by age

Watching Frequency

The findings from the respondents indicated that 30% of the respondents watch Kenyan films every month. Those who watch weekly and annually are tied at 28% each, while those who watch daily have the smallest percentage at 14%. These findings indicate that Kenyans mostly watch Kenyan films at least once a month.

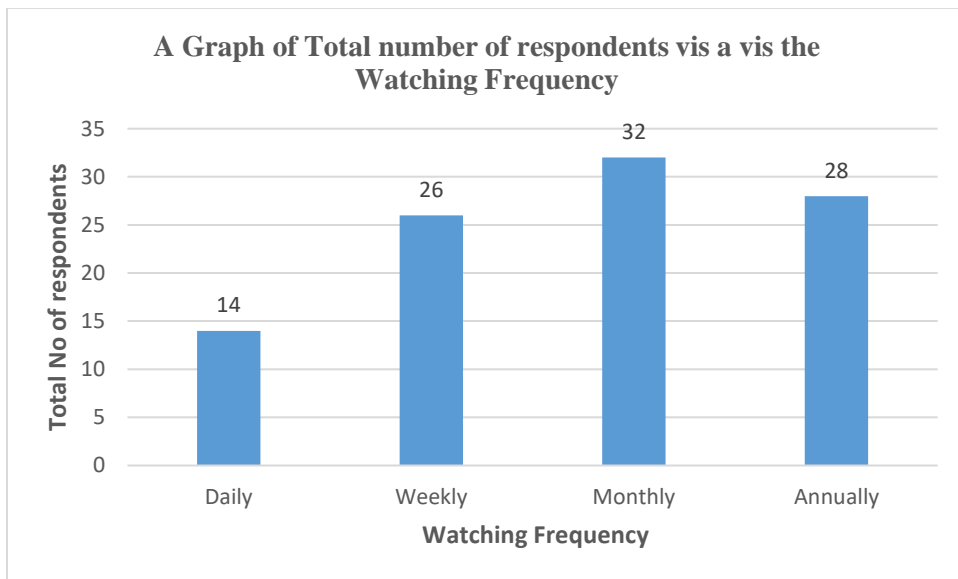


Figure 27: Respondents' films' watching frequency

In a further breakdown in terms of gender, *Figure 28* indicates the dominance of the male audience on their high watching frequency on a monthly and weekly basis. Conversely, the female audience preferred watching Kenyan films daily and annually.

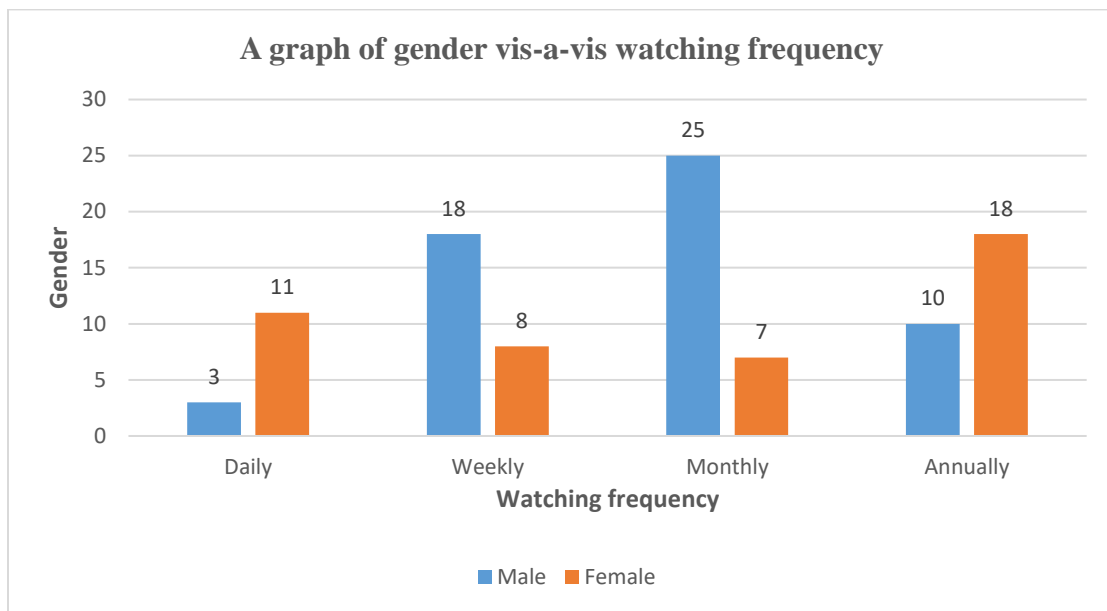


Figure 28: Distribution of responses by gender based on watching frequency

With the age factor, this study found out that the audience in the age bracket of 18-20 years was highly active in watching Kenyan films across all the watching frequencies, while those in the 31-35 years age bracket recorded the lowest numbers across in almost all frequencies as shown in Table 1. Therefore, these findings indicate that the audience in the 18-20 age bracket is more active in watching Kenyan films than those in other age brackets.

Table 1: Distribution of responses on age based on watching frequency

Age bracket	Daily	Weekly	Monthly	Annually
18-20	6	10	11	7
21-24	3	8	10	5
26-30	2	4	7	11
31-35	3	4	4	5
Total	14	26	32	28

Preference for Production Elements

When the respondents were asked which film production element attracted them to watch a film, the cinematography element got the largest share at 40%, closely followed by the narrative structure with 36%. The theme element came third with 20%, while the sound design attracted the least respondents with 4%, as shown in *Figure 29* below. These findings imply that the visual element of filmmaking in terms of camera angles, camera shots, and camera movements is a big attraction to the Kenyan audience compared to other film elements. Concerning the two films under this study, it is clear how the production elements incorporated influenced their reception by the audience. For instance, the narrative structure attracted the most audience for the *GLL* due to the simplicity of the film story. In contrast, the cinematography attracted more audience watching the *MTR* due to the military nature of the film and the vast landscape used as a shooting location. Hence, it is prudent for Kenyan film producers to understand the appropriate film aspect to invest heavily in for the breakthrough of their films.

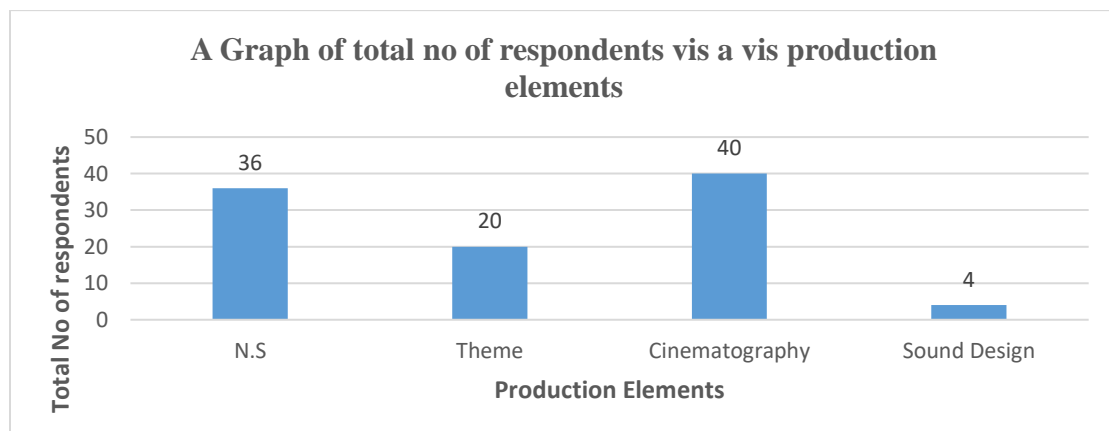


Figure 29: Respondents' preference for production elements

In *Figure 30* below, the responses are further broken down based on gender. The findings showed that the film's narrative structure highly attracted the male audience. In contrast, their female counterparts showed a huge attraction in the film's cinematography and sound design elements. However, both genders showed an equal attraction to the theme element. These findings hence imply that the visual aspect of Kenyan films, which is most preferred by Kenyan audiences, attracts more females than males. Hence, depending on the target audience of Kenyan feature film producers regarding gender, these statistics ought to guide them accordingly.

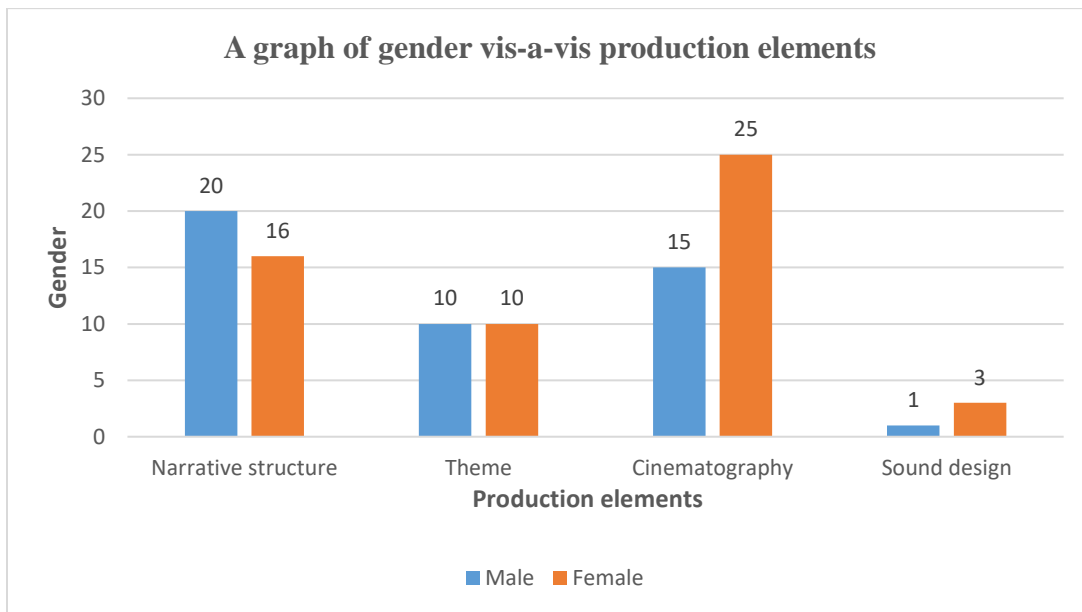


Figure 30: Distribution of responses by gender based on production elements

In *Table 2* below, the responses from the audience were further analyzed based on the age of the respondents. This study found that respondents in the age brackets 18-20 and 21-24 were highly attracted to the visual aspects of the films compared to those in other age brackets. The 25-30-year group chose the narrative structure element in the film, while the last group of 31-35 years was highly interested in the film's theme.

Table 2: Distribution of responses on age based on production elements

Age bracket	Narrative Structure	Theme	Cinematography	Sound Design
18-20	12	6	15	1
21-24	8	3	15	0
25-30	10	4	8	2
31-35	6	7	2	1
Total	36	20	40	4

Film watching Platforms

Regarding the aspect of watching platforms for Kenyan films, the findings from the respondents indicated that YouTube was the most preferred platform for watching Kenyan films, with the largest share of 44%. The Netflix streaming platform came second with 30%, followed by Others with 14%. A tie between TV Stations and Movie shops came last with 6% each. This information implies that Kenyan film producers need to consider the YouTube platform as their priority channel for distributing their films. In addition, the findings are relevant to film producers in discovering the best channels of marketing the two selected films for this study. For instance, the recent uploading of the *MTR* film on YouTube boosts its viewership compared to its *GLL* film counterpart, which is only available on the website.

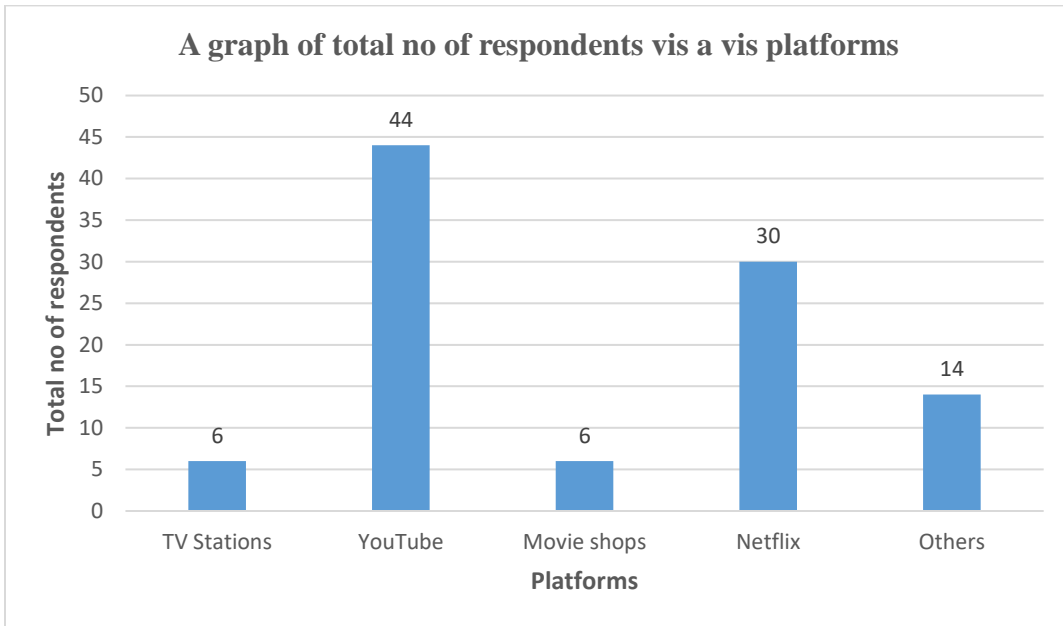


Figure 31: Responses on the film-watching platforms

In Figure 32 below, the responses were further analyzed based on the gender of the respondents. In three of the watching platforms, the male audience dominated them. In the last TV Station platform, the female audience recorded the highest number.

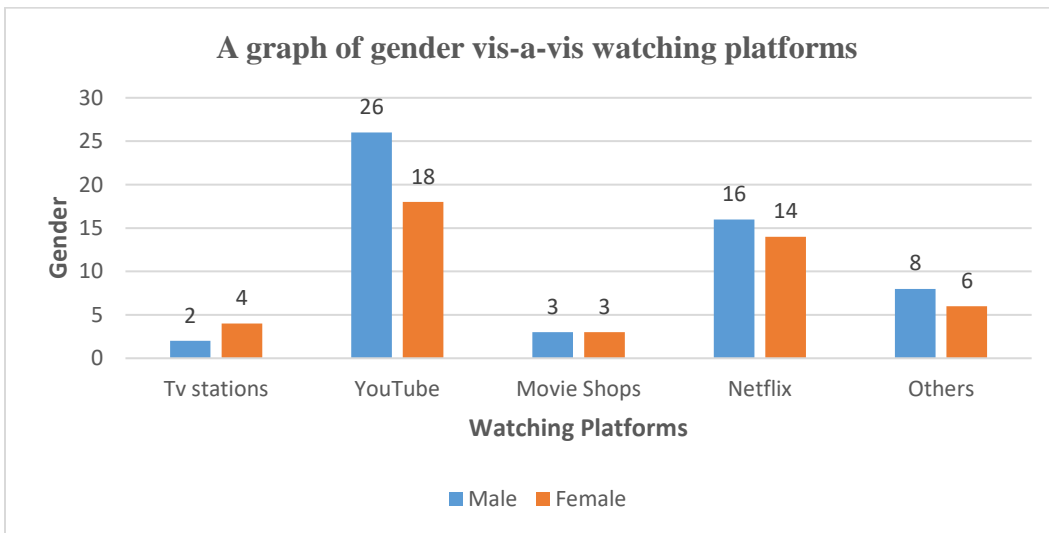


Figure 32: Distribution of responses by gender based on watching platforms

In *Table 3*, the responses on the watching platforms were broken down according to the respondents' age. The audience in the age brackets of 18-20 and 21-24 years mostly preferred YouTube as their favourite Kenyan feature film-watching platform. Then again, the audience from the two age brackets of 25-30 and 31-35 years chose Netflix as their favourite movie-watching platform. The disparities in the choices may be associated with access to the platform, in which YouTube is a free video-watching platform while Netflix is a premium platform. Hence, the audience in the young age brackets might be unable to afford to pay for Netflix and opt for YouTube.

Table 3: Distribution of responses on age based on watching platforms

Age bracket	TV Stations	YouTube	Movie Shops	Netflix	Others
18-20	4	20	2	6	2
21-24	0	15	1	8	2
25-30	1	6	2	10	5
31-35	1	3	1	6	5
Total	6	44	6	30	14

Access to Information

The audience was also asked about their views on access to information on the release of Kenyan feature films in the market. A large percentage (36%) indicated that they tend to hear of Kenyan films through advertisements. This group was closely followed by another 30%, who only heard about the movie through word of mouth. The third group, which consisted of 24% of respondents, was informed by other means, while the last group was made aware of the films through the websites, as shown in *Figure 33* below. From these

statistics, Kenyan film producers ought to market their feature films through advertisements since most of the audience prefers it to get information on the release of new films.

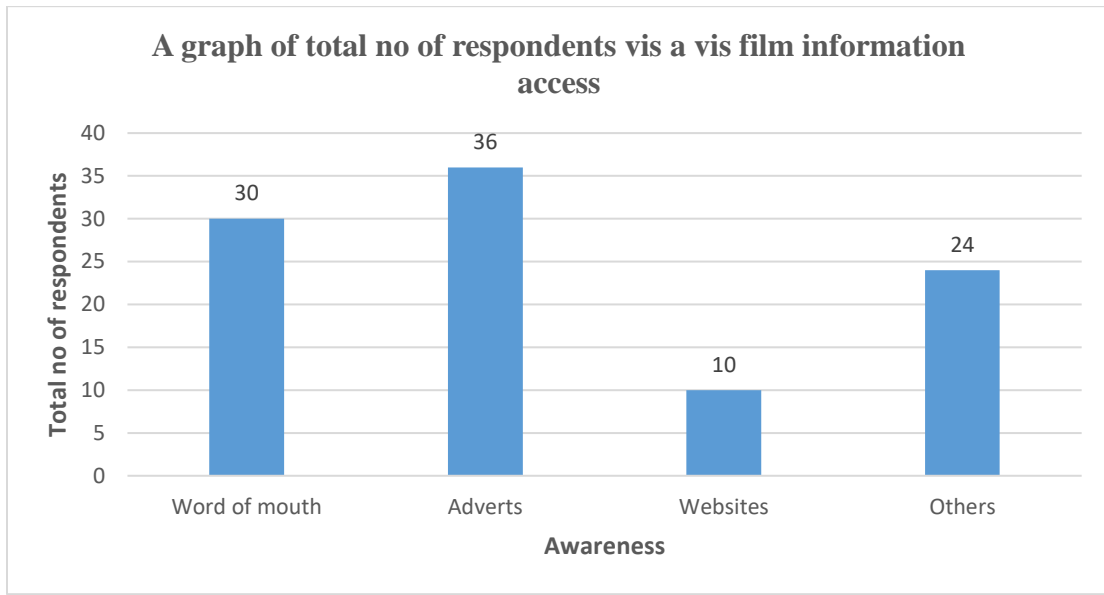


Figure 33: Responses on the film information access among the audience

The audience's responses to access the film information were further analyzed based on the respondents' gender, as shown in *Figure 34* below. It was recorded that the female audience mostly learned about the release of new films from people around them through word of mouth. Still, the male respondents preferred the advertisements, websites, and other means to find out the release of the films in the industry, as indicated below.

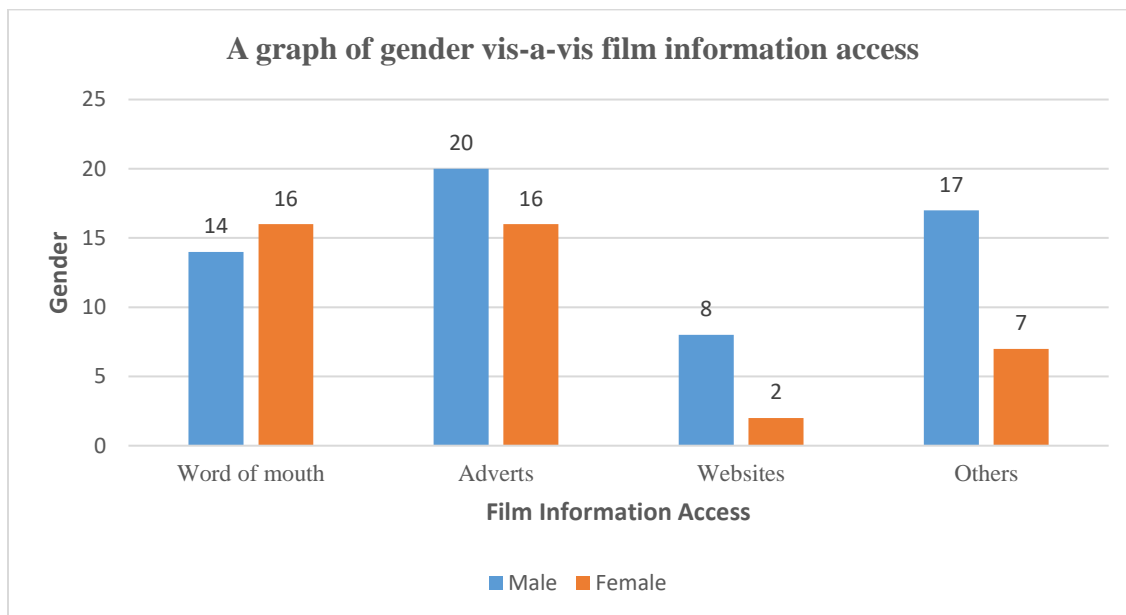


Figure 34: Distribution of responses by gender based on film information film access

Based on the age of the respondents, the above data was further broken down. It was found that the respondents across all age brackets preferred advertisements as their preferred channel of accessing information on new film releases to any other channel, as shown in Table 4 below.

Table 4: Distribution of responses based on film information access

Age bracket	Word of mouth	Adverts	Websites	Others
18-20	10	12	7	5
21-24	9	10	1	6
26-30	8	8	1	7
31-35	3	6	1	6
Total	30	36	10	24

Audience Satisfaction

The respondents were further interrogated on their satisfaction with Kenyan films' quality; 74% expressed dissatisfaction. The remaining 26% expressed their satisfaction with the films. Those who were dissatisfied felt that the cinematography of the Kenyan films was way below the standards compared to other foreign films. They also noted the lack of originality in our stories, thus embracing the Western culture of our film stories. The other lot that was satisfied with the Kenyan-origin films believed that, compared to the previous years, the Kenyan film industry is improving, especially with the inclusion of many Kenyan films on Netflix. They felt that the future of the industry is indeed bright.

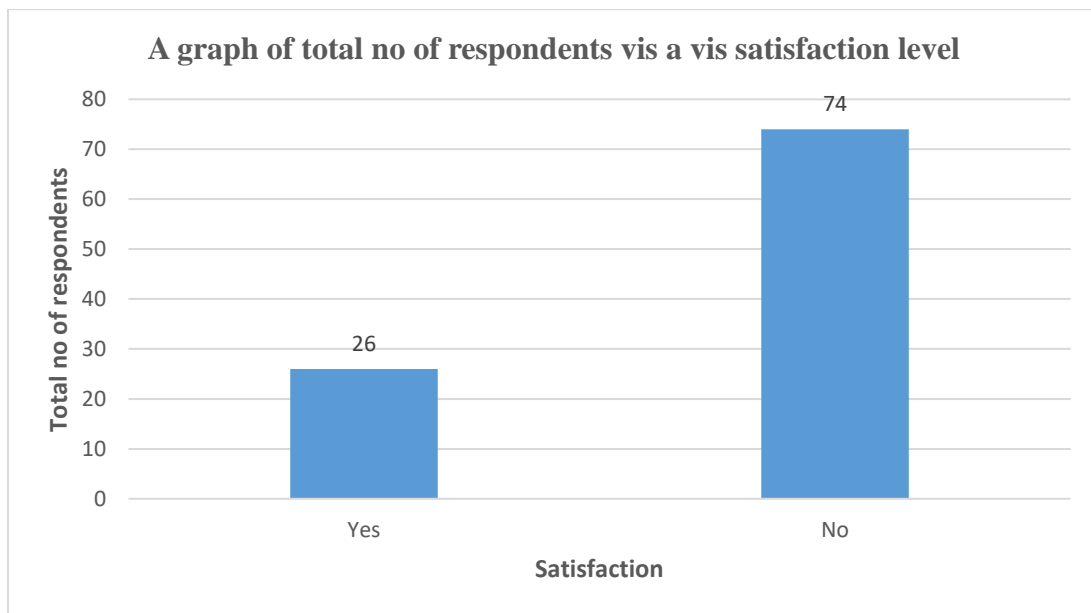


Figure 35: Responses on the audience satisfaction level

Regarding the analysis of the responses based on gender, this study found that the male audience had the upper hand in all the two responses on satisfaction, as shown in *Figure 36* below.

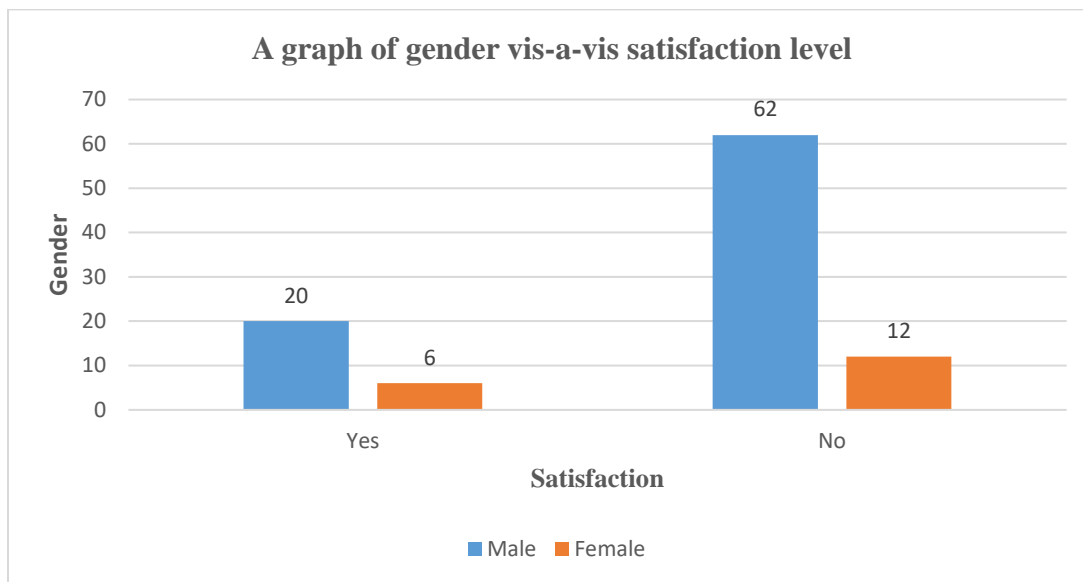


Figure 36: Distribution of responses by gender based on the satisfaction level

In *Table 5* below, the respondents from the audience were also analyzed based on the respondents' ages. It was found that across all the age brackets, the respondents were dissatisfied with the current quality of Kenyan films.

Table 5: Distribution of responses on age based on satisfaction level.

Age bracket	Yes	No
18-20	8	26
21-24	4	22
25-30	10	14
26-35	4	12
Total	26	74

Marketing Improvement

Lastly, when asked whether there is more to be done regarding film marketing in Kenya, 98% of the respondents resounded "Yes," as shown in *Figure 37*. Most respondents indicated that there are some nice Kenyan films, but many people had no idea of their

existence. Hence, the producers were encouraged to improve their film marketing. The other 2% felt that the Kenyan films were well-marketed. The main reason they gave was the recent presence of many Kenyan films on Netflix.

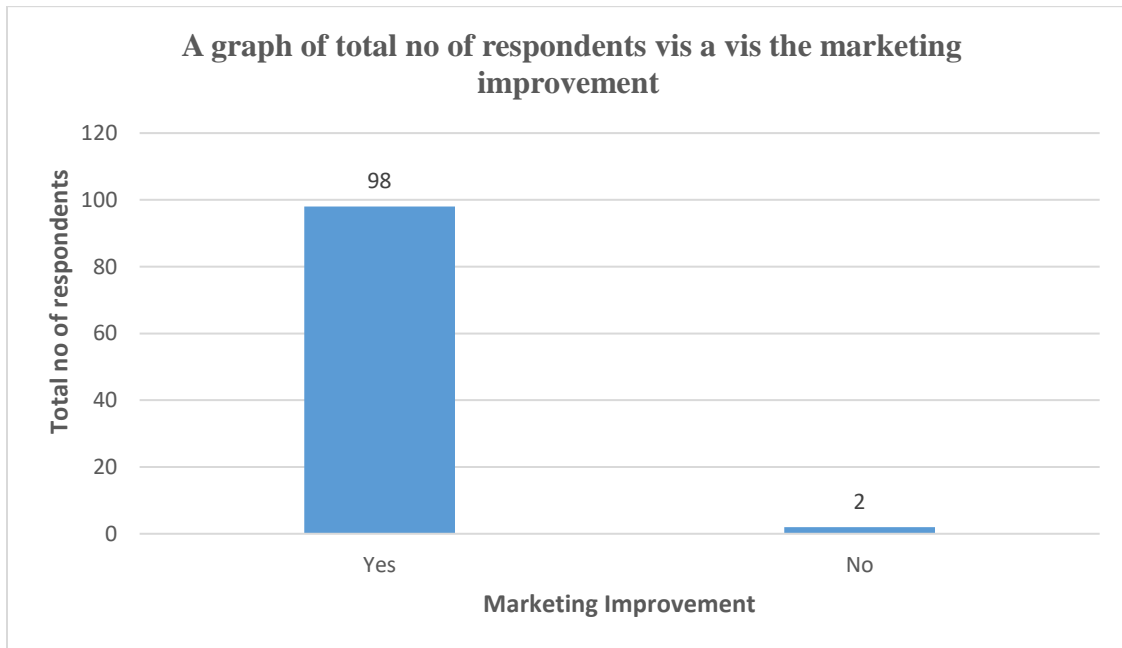


Figure 37: Respondents' opinion on marketing improvement

The above data was further analyzed based on the gender of the respondents. The results are shown in *Figure 38* below.

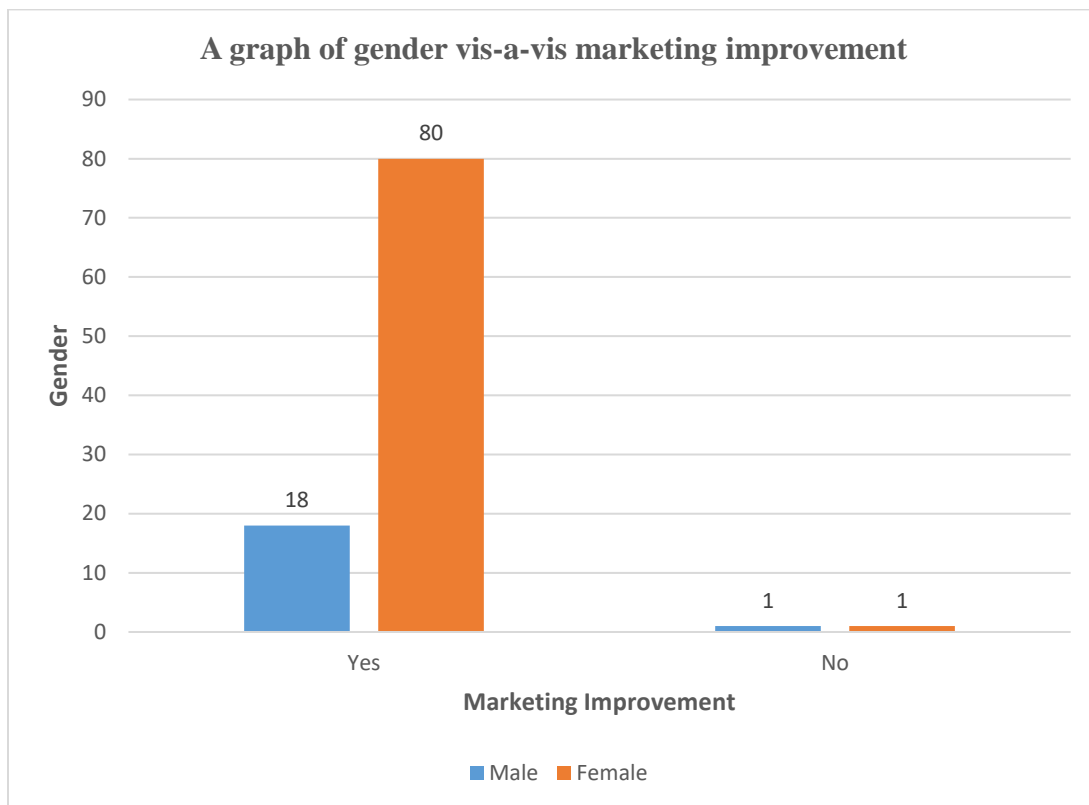


Figure 38: Distribution of responses on gender based on marketing improvement

The data on whether Kenyan feature film producers should improve the marketing of their films were also analyzed based on the age of the respondents. The results obtained are shown below in *Table 6*.

Table 6: Distribution of responses on age based on marketing improvement

Age bracket	Yes	No
18-20	1	33
21-24	1	25
25-30	0	24
31-35	0	16
Total	2	98

The above data collected from the respondents through questionnaires vividly show how the film production elements affect the audience's viewership of the two films in this study. In the case of a Kenyan audience, the data collected indicated that the film's cinematography is a big attraction for Kenyans watching a film. The narrative structure of the film comes second. This information implies that Kenyan film producers ought to improve the visual aspect of their movies in an attempt to make their work enjoyable to the Kenyan audience. Through the use of attractive and colourful images and lighting in their films, the producers have a higher chance of their work being enjoyed by the Kenyan audience. The integration of a nice narrative structure is another component that producers should consider when making their films. The Kenyan audience prefers a linear narrative structure to a non-linear one.

Furthermore, this data conforms with one from the Focus Group Discussions held for this study, which also points out the audience's preference for certain film elements. For instance, in the discussions of the two selected films for this study, *Mission To Rescue* and *Grand Little Lie*, the audience chose one element from each film as the outstanding one. This trend indicates that through the packaging of any film by the producer, despite including all film elements, one element, among the rest, always stands out. This particular film production element attracts the audience to watch that film. It could be a theme, cinematography, sound design, or narrative structure.

Kenyan feature film producers should consider some parameters before producing a film. This step mainly depends on the target audience of their films. Besides the production elements employed in the film, the producers should also consider the right distribution channels. This target can be achieved by getting statistics on the best channels that the

audience frequently uses in films and the frequency of when they watch such films. With this information in place, feature film producers can then put their films out there for easy access and consumption by the audience. In doing this, the producers might realize profits from their films through a proper marketing channel other than the film elements employed.

CHAPTER FIVE

AUDIENCE RECEPTION OF THE FILM ELEMENTS

5.1 Introduction

This chapter analyses the audience's reception of the film production elements present in the selected films. Through the data triangulation approach, the researcher collected data through various methods of Focus Group Discussions and in-depth interviews with the general audience. The researcher's views were also factored in. This approach enhanced the validity and credibility of the study.

The audience plays a critical role in the success of any film production. As the only consumer of the films as a product, their impact on the breakthrough of the films cannot be underrated (Grisprud & Lavik, 2008). According to Cooper-Martin (1991), films are examples of experiential products. The consumers choose and buy solely to experience and enjoy. In that case, the film producer ought to package the film adequately to increase its chances of being chosen by the audience. Due to competition from other films, the producers are responsible for creating quality films that stand out. In doing so, the audience's choice will be determined based on how the film available makes them feel and react. Through the incorporation of the four film production elements, the audience can be engaged in several ways. Williams (n.d) asserts that successful filmmaking depends on the audience connecting with the story's characters. Successful stories subtly encourage viewers to interact mentally with the main characters.

This section will discuss how the four selected film production elements of narrative structure, theme, cinematography, and sound design were perceived by the general

audience of these two selected films. Two FGDs were held for this study. The first group consisted of eight participants aged 18 -25 years, while the second consisted of another eight participants aged 26-35. Both groups consisted of participants who were university film students from various campuses in the city of Nairobi. In terms of gender, each group consisted of four males and four females. Hence, in total, there were eight males and eight females. Besides, the groups had an opportunity to watch the two films separately. Hence, four total sittings were held.

5.2 Focus Group Discussions

From the first FGD held, the researcher and the other participants expressed their views and discussions on the two films, which are presented below.

5.2.1 Mission To Rescue

1st Group (18-25) years

From the discussions held in this group concerning the film's performance, 5 of the eight participants rated it as (Very Good), while 3 gave it an (Excellent) rating. The major reason for the choice of the participants based on their ratings was the military nature of the film. They reported that *MTR* was the best military action film ever produced in Kenya; hence, they appreciated it. Before this discussion, seven of the eight participants had already watched the film. The researcher rated the film (Very Good) due to the good effort that had been put in by the production team, as compared to the quality of other Kenyan feature films that have been released before. This film performed well in most aspects of filmmaking, hence the rating.

Table 7: Findings from MTR's first discussion

Scale	Rating	Participants
1	Poor	0
2	Fair	0
3	Good	0
4	Very Good	5
5	Excellent	3
Total		8

When asked about their views on the narrative structure, 6 out of the 8 participants believed that the film's plot was not sequential but back and forth; hence, it was challenging for viewers who were not paying close attention to the film to understand the film's storyline fully. On the second element of the theme, the participants pointed out that terrorism was the film's main theme due to the attacks and abductions occurring in the film by the Al-Shabaab militants. One participant mentioned the theme of radicalization in the film. Her main reason for this choice was the influence of religion in the conduction of these attacks.

The participants also gave their views on the film's sound design. The participants applauded the sound used in the film, especially with the presence of blasts and gunshot scenes. Also, during the night scenes, the participants noted that using sound effects and natural sounds added some anxiety among the audience and impacted the film's realism.

On the final element of cinematography, the participants believed that the creative camera shots and angles enticed them to watch the film, especially after watching the trailer. They also applauded the lighting employed in the film during the night scenes, which made the action visible.

Concerning the areas to be improved on their next projects, the participants identified the issue of the narrative structure. They pointed out the need for the producers to work on telling the story clearly since they believed that the plot could have been clearer in the film since some subplots were left hanging.

2nd Group (26-35) years

From the information gathered from the second group of eight participants, three of them rated the film (Good), while five rated the film (Very Good). When asked why they did not rate the film (Excellent), most participants based their choice on the complexity of the film's plot. Before this discussion, all eight participants had already watched the film.

Table 8: Findings from MTR's second discussion

Scale	Rating	Participants
1	Poor	0
2	Fair	0
3	Good	3
4	Very Good	5
5	Excellent	0
Total		8

The first production element under discussion was the narrative structure of the film. Most of the views collected supported the story's complexity and technicality, making it challenging for the general audience to follow the storyline. The other ideas from the audience attributed the report to the Western one rather than Kenyan as it purports.

Regarding the theme of the film, the participants mentioned terrorism, insecurity, and religion as some of the themes of the film. The Muslim participants felt offended because of radicalization in the film, on the portrayal of the cast from the Muslim community as terrorists. Therefore, many participants attributed the religious aspect of the film as one of the film's central themes that sparked interest from the audience.

The third element of the sound design received mixed reactions from the audience. Some participants noted that unnecessary sound effects, such as the sound of buzzing flies (49:15), were used in the film, which did not add any value. Other participants believed the sound was perfectly applied in some scenes to add realism to the film, notably using gunshots and blasts. Soundtracks were also applauded for having been used objectively by the producers.

Regarding cinematography, the film producers were applauded for doing well compared to other action films in Kenya. In different views, one participant noted shaky shots (38:51), which were not necessarily moving shots. Regarding lighting, the participants applauded its creative use of cinematic lighting in the film, specifically during the night scenes. The use of practical lighting in (1:07:58) by using a light bulb on the house wall aided in the scene's illumination. The participants also appreciated the colouring used by the film editors to brighten some dark scenes in the film (1:05:59).

The participants encouraged the film producers to improve the make-up of their cast, especially when applying character makeup of gunshot wounds to their actors (38:12). They believed it did not seem real. In addition, the producers were also asked to improve on telling their stories. It was noted that in their *MTR film*, some parts of the story were left hanging due to the use of several subplots. Some audiences had a rough time grasping the film story.

According to the researcher, the *MTR* film was exceptional in some areas, but there was room for improvement. Regarding the narrative structure, the storyline was not that clear. In the first forty minutes, the storyline was linear. However, after that, there was back and forth in the storyline. The obscurity could interrupt the audience, making them lose track of the story. Therefore, the writers ought to have maintained a one-story structure, either linear or non-linear, to avoid confusion. Secondly, the researcher applauded the sound department for excellently capturing and incorporating the sound in the film. The dialogue was clear, the sound effects were used appropriately, and the ambience was well incorporated.

Regarding the third element of the theme, the researcher believed that the production team applied an appropriate theme of radicalization in this film. From the interviews held with the production team of this film concerning their intended goal for this film, which was to create awareness of radicalization in the country, the researcher believed that the message was well delivered. Using characters from both the Islamic and Christian fraternities to stand against the social vice of terrorism sent a huge message to the audience on the relevance of not profiling individuals based on their religion. The cinematography of this film was top-notch, with the use of right camera angles, especially

high ones in the cases of drone shots; the camera shots were well executed. The medium shots and close-ups allowed the audience to view the characters from all perspectives. However, in (53:11), the camera shot was shaky. Using both natural lighting during the day and cinematic lighting during the night scenes enhanced exposure in the film.

It is important to note that there were disparities in the two groups' feedback. For instance, there was more criticism for the film in the second group of (26-35) years compared to the first group (18-25) years who were a bit young. Since all the participants were film students, the older group could have the upper hand in analyzing the elements critically due to their vast knowledge as opposed to the younger group.

5.2.2 A Grand Little Lie

1st Group (18-25) years

For the second film of this study, *GLL*, out of the eight participants, 7 rated it (Excellent), while 1 gave it a (Very Good) rating. The main reason for the choices was the simplicity of the film story. It was easy to follow and humorous as well. Four of the eight participants in this group had already watched the film before the discussion. The researcher rated the film (Very Good) due to its simplicity in terms of the storyline in which a simple lie quickly escalates into a serious issue. Hence, the film keeps the audience engaged and attentive the whole time.

Table 9: Findings from GLL's first discussion

Scale	Rating	Participants
1	Poor	0
2	Fair	0
3	Good	0
4	Very Good	1
5	Excellent	7
	Total	8

On the first production element of the film, the narrative structure, the participants noted the film's chronological order in terms of the story. Therefore, the storyline was very simple, which attracted them to the film. The second element was the theme, and the participants gave their views on the mental wellness employed in the film. They also mentioned the toxicity of the relationship aspect in the film. They applauded the film director for using such themes since they touched on issues they could relate to, some of which were going through.

The sound design element also attracted positive views from the audience, notably the use of familiar music from the Sauti Sol music band. Such music intentionally attracted the Sauti Sol band fans to watch the film. Also, the use of music, like the "Kanairo" song, assisted in telling the kind of place the action was taking place, either in the ghetto or rich neighbourhoods.

The cinematography element received a mixed reaction from the audience. Some believed there were so many shaky shots and the use of the same shots in various scenes. Nevertheless, the participants applauded the use of close-up shots in the film. According to them, these shots revealed the actors' facial expressions and minute details on a character or in a setting. Hence, they helped the audience be keen and attentive to every detail in the film. On the other aspect of cinematography, the audience noted the super use of lighting in the film. Clear shots with no shadows noted. The audience also applauded the use of colour in the film. The use of colour sets the film's overall tone (Rothstein, 2020). For instance, the purple colour used in the scene when Joe meets the Plug for the first time at his workstation creates a sense of fantasy. In this case, the Plug could sort their clients on some of the difficult tasks that were considered impossible.

The participants noted the need for the producers to improve on the marketing aspect of their films. They believed the film was nice, but many people had no idea about its release. The producers were also encouraged to use subtitles in future projects that contain dialogue that involves *Sheng* slang or Swahili language to be watched by a wider audience worldwide.

2nd Group (26-35) years.

The participants from the second group also presented their discussions on the two films as follows;

From the information gathered in the second group, 2 participants rated the film (Fair), 4 participants rated it (Good), and the other 2 participants rated it (Very Good). The main reason for these choices is that the audience noted the script was too long. They pointed

out the unnecessary dialogue, which did not add value to the film. They felt it could have been edited several times before the production.

Table 10: Findings from GLL's second discussion

Scale	Rating	Participants
1	Poor	0
2	Fair	2
3	Good	4
4	Very Good	2
5	Excellent	0
Total		8

On the first element of narrative structure, the audience noted that as much as the story structure was simple, it was too long for no reason. Some participants felt that some scenes could be omitted and the story could still make sense. Additionally, the audience believed that the climax was long. The audience noted the second production element of the film, which is the theme, the toxicity issue. Some minor themes, like crime, were identified. They were evident in the film through the activities of the Plug, where he was involved in attacking the police officers and conspiring with Joe and the morgue attendant to steal the body from Montezuma Funeral Home. Some participants felt that the scene's central theme was well brought out when Joe expressed the misfortunes he was going through to please his girlfriend.

Concerning the sound design, the participants felt that the dialogue was clear. It revealed the character by what they said and how they said it. Concerning music, it was pointed out that it could have been more convincing if the producer had still done the original

score for the film. They noted the use of much music from the Sauti Sol band as compared to the recommended original film score. They believed that the music aspect in the Kenyan film industry should be addressed and heavily invested in financially. The participants felt much could be done to compose the film's original music.

The participants noted that the cinematography for the film was well executed. The shots, camera movements, camera angles, and lighting were well executed, making the film attractive to the audience. Since it is the first element the audience notices while watching the movie, the FGD participants applauded the film producer for the great work.

In areas of improvement for the following projects, the participants noted that the directing was to be improved as done by other film directors in other parts of the world. The audience felt that the film needed to be executed better. Besides, the producers were encouraged to improve their scriptwriting. For instance, they felt too much writing could have been more useful in this film.

Following the two discussions of the *GLL* film, the researcher noted that this film's narrative structure made it stand out. It was a simple story structure from point A to point B, making it easy for the viewers to follow. The researcher also believed that this kind of structure was the film's main selling point in conjunction with the simple and humorous language employed by the scriptwriter. On the second element of sound design, the researcher applauded the team for creating a clear dialogue in the film. It was easy to follow. Besides, the sound department used original film scores in the film to support the actions that were taking place in the scene. For instance, the *Karibu Kanairo* song is applied when Joe meets his Plug for assistance. This film's score communicates the

dangers of Nairobi's life and the activities that happen in the city. In another aspect of sound, the sound effects also played an important role in adding realism to the story. The scene whereby the Boss Lady fires a gun to kill the “rising dead” plays a significant role in the film.

Regarding the third element of the theme, the researcher commended the toxicity theme in the film. It was believed that due to the rising cases of mental illness among the youth in the country, toxicity in young relationships was considered one of the major causes. Hence, in helping to create awareness about such issues, the toxicity theme had a major contribution in influencing young people on the best way to deal with toxicity in their relationships and not letting it destroy their lives. Lastly, the researcher applauded the production team for their film cinematography. Despite shooting on a C-300 Canon camera, the cinematographer achieved creative shots and angles that gave the film a cinematic look. However, in some instances, such as at the Funeral Home, when Joe was stealing the body (50:11), there were shaky camera shots. Regarding lighting, the team used cinematic lighting (35:23), which enhanced the exposure of the film in dark places.

Summary

According to the data obtained, it was highly noted that the marketing of the *MTR* film was highly influenced by the production elements it employed. As much as all films are made up of production elements, the nature of how those elements are brought out in that film is what makes the film marketable. One or two elements should stand out to make it unique and marketable. For instance, the film's theme and genre made it likable among the Kenyan audience. The military nature of the film attracted many Kenyans to watch it

due to the limited number of Kenyan films that have gone in that direction before. Hence, it was a game changer in the Kenyan film industry. Secondly, the film's theme influenced marketing because of its sensitivity. The terrorism aspect in the country has been rampant for over the past few years; hence, producing a film based on it attracted many people to watch it.

In contrast, in the GLL film, most participants applauded the theme and the narrative structure as the main production elements that contributed to the film's success. The simplicity of the story's structure attracted many to watch the film. It was easily understood and followed by the audience from several age ranges. This element marketed the film to a larger audience than films with complex story structures. The second element of the theme also played a huge role in the marketing of this film due to its resonance with the audience. The participants noted that the film covered the mental wellness issue currently affecting the youth in the country, specifically in urban areas. The story of Joe is a true reflection of the toxicity of relationships among the younger people in the country. The dangers of this toxicity finally catch up with them, making them pay heavily for it. The film's theme influenced the audience, especially the young people watching it. They were able to watch their life experiences through the film.

Conclusion

The discussions in this chapter have centred around the audience's reception of the film production elements employed in the two films. From the different instances above, it is clear how the audience had mixed reactions to the various aspects used in the film. These views influenced the ratings of the films on 1-5 by the audience, as illustrated in each

film. The four aspects of the theme, narrative structure, cinematography, and sound design, are received by the audience differently based on their demographics, age, religion, and even level of education. It is, hence, critical for film producers to consider these aspects when producing a film for a better reception from the audience. The researcher also notes that only properly incorporating a production element in a film makes it easily marketable. A film may contain several elements, but only one or two can make it unique, acting as its selling point in the market.

This section also has captured how film production elements influence film marketing in several ways. For instance, in the case of the *GLL* film, the theme and the narrative structure elements influenced the film's breakthrough. The mental wellness theme easily resonated with the youth who could be in toxic relationships, while the simple flow of the story attracted many people to watch the film. Alternatively, the cinematography and theme elements in *MTR* film were the major contributors to the film's success. Considering the impact of the mentioned production elements on the marketing of the two films is enough proof of the significance of production elements in boosting the success of any film.

Films may contain several production elements, but only one or two might make them stand out. Hence, the other ones serve as supporting pillars to the main ones. Therefore, the producer's choice of production elements for a film largely influences the film's reception by the audience. Whether good or bad, the reception will positively or negatively impact the marketing.

CHAPTER SIX

SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

6.1 Introduction

This chapter presents this study's summary of findings, conclusions, and recommendations. The findings are arranged according to the thematic objectives of the study. The areas for further research will also be pointed out in the chapter.

6.2 Summary of the Findings

This study was centred around four questions. The first objective sought to analyze the four film production elements of the two selected films: theme, narrative structure, cinematography, and sound design. The significant finding in this objective was that the four selected production elements were highly exhibited in the two chosen films. In the *Mission To Rescue* film, the theme of radicalization was brought out. It was achieved through the terrorism aspect in the film and how the religious affiliation of the characters impacted it.

However, in *A Grand Little Lie* film, the theme of mental wellness was identified. Due to the toxic nature of Ziada, Joe is forced to do the extraordinary to please her girlfriend Ziada, who seems mentally unstable. In terms of cinematography, the filmmakers of both films applied various camera movements, camera shots, and camera angles to bring out the desired *mise-en-scene* of their respective films. Still, as part of cinematography, cinematic lighting was used in various film scenes to achieve the directors' desired visions regarding scenes' illumination and their overall looks. In *Mission To Rescue* film, a non-

linear story structure was adopted to tell the story. This kind of structure was achieved through flashbacks and plot twists.

On the contrary, *A Grand Little Lie* film adopted a linear story structure that involved telling the film story from point A to B. The two films' sound design comprised four components of sound: dialogue, sound effects, music, and ambience to deliver the desired message to the audience. The sound components were applied in various films to convey the message, evoke the audience's emotions, or capture their attention.

The second research objective aimed to identify the producers' marketing framework for the selected films. The study discovered that the film producers of the two chosen films mainly opted for social media channels, websites, and teasers and trailers to market their movies. They primarily chose these options due to the accessibility of their target audience, which, in this case, was young; hence, there was a need to use strategies like social media, which most youth could access. The producers averred that marketing was a critical aspect of film marketing, and they identified a gap. They encouraged other filmmakers to invest heavily in the marketing department of their films since they believed that was where the hiatus was, hence dragging the industry behind.

The third objective involved examining the influence of the film production elements on the two selected films. This research found that the cinematography element comprised of camera shots, camera angles, camera movements, shot compositions, and lighting attracted the most audience to watch the film with a percentage of forty (40%), followed by the narrative structure, which attracted 36% of the respondents. The theme element came third with 20%, while sound design only attracted 4% of the respondents. From this

analysis, the cinematography element draws more Kenyan audiences to watch the films than any other production element selected for this study.

Lastly, the fourth objective sought to interrogate the audience's reception of the film production elements employed in the two selected films. This study found that the four elements elicited different reactions among the audience depending on age, gender, and education level. For instance, themes in the two films spark more conversations than other elements. In the film *Mission To Rescue*, the theme of radicalization and terrorism was perceived differently among Christian and Muslim audiences. The audience from each of the two religions aired their views on how their religion was portrayed in the film. The other elements also received different receptions from the audience depending on their feelings about their role in the two films.

6.3 Conclusions

This study concluded that the four film production elements should be properly incorporated for better audience reception and reception of the film: theme, narrative structure, cinematography, and sound design. They play a huge role in the audience's reception to the film since they all have different tastes in film consumption. Hence, it is important to note that not all audiences are attracted to the same feature in a film. Therefore, properly incorporating different elements boosts the chance a wider audience perceives the film positively.

This study also concludes that the choice of marketing strategy influences the success of a film. A film could be perfectly produced, though if the producers do not do proper marketing, the audience might not access it. The marketing strategy should also factor in

the target audience of the film. For instance, if the film targets a young audience, the marketing strategy should favour that particular group and vice-versa. Therefore, film producers are required to have a well-executed marketing strategy to promote their films.

Lastly, the study has noted that the Kenyan audience is highly attracted to the visual presentation aspect of the movie compared to other aspects. This representation consists of areas such as camera placement, lighting, depth of space, and set blocks, which make up the cinematography film element in this study. Therefore, Kenyan feature film producers can identify this niche and utilize it to their advantage by improving the visual look of their films while maintaining other production elements since they work in handy.

6.4 Recommendations

From the findings and conclusions, the study came up with recommendations for the film industry and further studies.

6.4.1 Recommendations for the film industry

- The Kenyan feature film producers should improve on the cinematography element of their feature films to meet the needs of the larger Kenyan audience attracted to this specific film production element.
- Kenyan film producers should lay out a proper marketing framework for their films before release for better access and reception by the audience.

6.4.2 Recommendations for further studies

- Further studies could be conducted on the reception of the film production elements by the audience on other genres of films other than feature films.
- Further studies focus on the effectiveness of other film marketing frameworks by Kenyan film producers besides social media, websites, and trailers.
- A study needs to be done on the preferences of the Kenyan audience in films other than visual representation.

REFERENCES

Printed Publications

- Akashoro, G. O. (2010). The African filmmaker and content of African films: a study of the perspectives of the Nigerian film audience. *Global Media Journal-African Edition*, 4(1), 84-115.
- Akhtar, D. M. I. (2016). Research design. *Research Design* (February 1, 2016).
- BA, C. K. (2020). *Scenography and Character In Tinga Tinga Tales: A Kenyan Animation Film* (Doctoral Dissertation, Kenyatta University).
- Cooper-Martin, E. (1991). Consumers and movies: Some findings on experiential products. *ACR North American Advances*.
- Diang'a, R. (2017). Themes in Kenyan cinema: Seasons and reasons. *Cogent Arts & Humanities*, 4(1), 1334375.
- Chapman, J. (2003). *Cinemas of the World: Film and Society from 1895 to the Present*. Reaktion Books.
- Edwards, J. R. (2008). *Building a self-sustaining, indigenous film industry in Kenya. A Study on Behalf of the World Story Organization*.
- Elberse, A. (2007). The power of stars: Do star actors drive the success of movies? *Journal of marketing*, 71(4), 102-120.
- Falcón, A. (2018). Digital marketing strategies for next-generation film distribution. *International Journal of Film and Media Arts*, 3(2), 45-62.

- Flueckiger, B., Harper, G., Doughty, R., & Eisentraut, J. (2009). Sound effects: strategies for sound effects in film.
- Githinji, K. W. (2020). The role of film policies in the growth of Kenya's film industry: Case study of film and stage Act–Cap 222. *The University Journal*, XX-XX.
- Gripsrud, J., & Lavik, E. (2008). Film audiences. *The SAGE Handbook of film studies*, 454-470.
- Karanja, P. (2021), *A Grand Little Lie*, Kenya: Philit Productions.
- Kiima, D., & Jenkins, R. (2010). Mental health policy in Kenya integrated approach to scaling up equitable care for poor populations. *International Journal of Mental Health Systems*, 4, 1-8.
- Kolker, R. (1999). *Film, Form, and Culture*. New York: The MacGraw-Hill Companies, Inc.
- Kothari, C. R. (2004). *Research Methodology: Methods and techniques (Revised 2nd ed.)*, New Age International(p) Ltd: New Delhi.
- Kothari, C. R. (2009). *Research methodology. Methods and Techniques*, 2. Oklahoma: Tate Publishers.
- Krings, M., & Okome, O. (Eds.). (2013). *Global Nollywood: The transnational dimensions of an African video film industry*. Indiana University Press.
- Lu, Z., Tseng, E., & Xu, Z. (2022, March). The Analysis of Marvel (Disney) Marketing Strategies. In *2022 7th International Conference on Financial Innovation and Economic Development (ICFIED 2022)* (pp. 1929-1934). Atlantis Press.

- Lukalia, G. (2021), *Mission To Rescue*, Kenya: Foxton Media
- Maingard, J. (2013). *South African national cinema*. Routledge.
- McCarthy, J. (1964). The concept of the marketing mix. *Journal of Advertising Research*, June, 2-7.
- Miskell, P., & Li, Y. (2014). Hollywood studios, independent producers and international markets: globalisation and the US film industry c. 1950–1965. *Henley Business School*.
- Mugubi, J., & Maina, W. M. (2017). Concomitants of socio-cultural exigencies on narrative preferences in the Kenyan “Riverwood” film. *Nairobi Journal of Humanities and Social Sciences*, 1(1), 7-36.
- MWANGI, B. T. (2023). *COLOUR AS A COMMUNICATIVE TOOL IN FILM: AN ANALYSIS OF SELECTED KENYAN DRAMA FILMS* (Doctoral dissertation, KENYATTA UNIVERSITY).
- NJOROGE, S. M. (2019). *CINEMA AS CULTURAL DISCOURSE: A STUDY OF CULTURAL SYMBOLS IN SELECTED CONTEMPORARY GĪKŪYŪ COMEDIES* (Doctoral dissertation, KENYATTA UNIVERSITY).
- O'Brien, C. W., & O'Brien, C. (2005). *Cinema's Conversion to Sound: Technology and Film Style in France and the US*. Indiana University Press.
- Ouma, K. & Gitimu, S. (2024), ‘An analysis of marketing strategies for Kenyan films: Mission to Rescue and A Grand Little Lie’, *Journal of African Cinemas*, 15:1, pp. 85–95, https://doi.org/10.1386/jac_00091_1

- Ratnakaram, S., Chakravaram, V., Tatikonda, N., & Vidyasagar Rao, G. (2021). New avenues of revenue in Indian cinema. In *ICT Analysis and Applications: Proceedings of ICT4SD 2020, Volume 2* (pp. 681-689). Springer Singapore.
- Septak, D. (2008). *Understanding the Effectiveness of Trailers, Teasers, and Television Spots in Marketing Movies*. Unpublished honors thesis, New York University, New York.
- Thompson, R., & Bowen, C. J. (2009). *Grammar of the Edit* (Vol. 13). Taylor & Francis.
- Thussu, D. K. (2008). The Globalization of “Bollywood”. *Global Bollywood*, 97-113.
- Vogel, H.L. (2001). *Entertainment Industry Economics*. Cambridge University Press.
- Wamuyu, C & Mugubi, J (2018). Conflux of Craftsmanship and Commerce in the Production of Television Dramas: A Case of Citizen TV, Kenya. *Nairobi Journal of Humanities and Social Sciences*. (Volume 2, Issue 1).
- Wamuyu, C. (2012). *The Convergence of Creativity and Marketing: A Case of Two Selected Drama Programs On Citizen TV, Kenya*. MA Thesis, Kenyatta University, Nairobi Kenya.
- Wilkinson, S. (1998). ‘Focus Group Methodology: A Review.’ In *International Journal of Social Research Methodology*. (pp. 181-203). Doi: 10.1080/13645579.1998.10846874

Wisdom J and Creswell JW. (February 2013). *Mixed Methods: Integrating Quantitative and Qualitative Data Collection and Analysis While Studying Patient-Centered Medical Home Models*. Rockville, MD: Agency for Healthcare Research and Quality. AHRQ Publication No. 13-0028-EF.

Electronic Sources

ACMI. (n.d). Exploring camera angles. Retrieved from

<https://www.acmi.net.au/education/school-program-and-resources/exploring-camera-angles/>

Adobe. (n.d). Discover the high-angle shot in filmmaking. Retrieved from

<https://www.adobe.com/creativecloud/video/hub/ideas/what-is-a-high-angle-shot#:~:text=At%20its%20simplest%2C%20a%20high,different%20outcomes%20for%20the%20audience.>

Aldredge, J. (2022, September 20). Outdoor Cinematography: How to Work with Harsh

Natural Lighting. Retrieved from <https://www.soundstripe.com/blogs/outdoor-cinematography-harsh-natural-lighting#>

Assemblo, (2021). What Are The 7 PS of Marketing? Retrieved from

<https://assemblo.com/guides/what-are-the-7-ps-of-marketing/>

Bajracharya, S. (2018, January 7). Social Marketing Theory. *Businessstopia*. Retrieved

from <https://www.businessstopia.net/mass-communication/social-marketing-theory>

- Barone, A. (2022, June 13). Marketing Strategy: What It Is, How It Works, How To Create One. Retrieved from <https://www.investopedia.com/terms/m/marketing-strategy.asp>
- Bellmore, M & Emmons, M. (2013, February). World Filmmakers: A Critical List of Books (February 2013): Aesthetic or Formalist Theory. Retrieved from <https://ala-choice.libguides.com/c.php?g=457077&p=3123842>
- Beverly Boy. (n.d). What Is Ambient Sound in Film? Retrieved from <https://beverlyboy.com/filmmaking/what-is-ambient-sound-in-film/>
- Beverly Boy. (n.d). What is Formalism Film Theory? Retrieved from <https://beverlyboy.com/filmmaking/what-is-formalism-film-theory/>
- Botelho, G. (2015, April 3). Kenya's Garissa University College awakens to Islamist militants' terror. Retrieved from <https://edition.cnn.com/2015/04/02/africa/kenya-university-attack-scene/index.html>.
- Buffam, N. (2011, March 26). Western. Retrieved from <https://thescriptlab.com/screenplay/genre/988-western/>
- Cannistra, M. (2016, March 2022). 5 Digital Storytelling Narrative Elements from Hollywood Hits. *Skyword*. Retrieved from <https://www.skyword.com/contentstandard/5-digital-storytelling-narrative-elements-from-hollywood-hits/>

- Castellini, B. (2019, February 4). 7 Simple Ways To Get Cast And Crew To Help With Marketing. Retrieved from <https://www.stareable.com/blog/7-simple-ways-to-get-cast-and-crew-to-help-with-marketing>
- Communication Theory. (n.d). Reception Theory. Retrieved from <https://www.communicationtheory.org/reception-theory/>
- Communication Theory. (n.d). Social Marketing Theory. Retrieved from <https://www.communicationtheory.org/social-marketing-theory/>
- Deguzman, K. (2021, November 7). What is a Film Score — Movie Score vs. Soundtrack Explained. Retrieved from <https://www.studiobinder.com/blog/what-is-a-film-score-definition/>
- Developers.Dev (n.d). How the Film Industry is Using Digital Marketing. Retrieved from <https://www.developers.dev/tech-talk/technology/how-the-film-industry-is-using-digital-marketing.html>
- DiStefano, D. (n.d). A Brief History of Film Trailers, or: Turns Out This Post Is Not About Peter Orner. Retrieved from <https://sites.lsa.umich.edu/mqr/2015/07/a-brief-history-of-film-teasers-or-turns-out-this-post-is-not-about-peter-ornier/#>
- Dollarhide, M. (2023, March 16). Social Media: Definition, Effects, and List of Top Apps. Retrieved from <https://www.investopedia.com/terms/s/social-media.asp>.
- Emeritus. (2022, April 22). What is the Importance of Marketing for Businesses? Discover the Undiscovered. Retrieved from <https://emeritus.org/in/learn/what-is-the-importance-of-marketing-for->

- Farrands, D & Murdock, A.(2021, August 13). Designing for Horror. Retrieved from <https://www.ep.com/blog/designing-for-horror-friday-the-13th/>
- Ganti, A. (2021, October 27). Central Limit Theorem (CLT). Investopedia. Retrieved from https://www.investopedia.com/terms/c/central_limit_theorem.asp
- Gathura, G. (2018). Research: Women are more likely to suffer in toxic love unions. Sunday Standard. Retrieved from <https://www.standardmedia.co.ke/kenya/article/2001298129/alarm-as-love-triangles-turn-toxic>
- Gersh, A. (2006, August 29). When Should I Have a Website for My Film? Retrieved from <https://www.docsinprogress.org/200608when-should-i-have-a-website-for-my-film#>
- Gradesfixer. (n.d). Elements of Film: Graduate. Retrieved from <https://gradesfixer.com/free-essay-examples/five-key-elements-that-contribute-to-the-film-structure-and-narration/>
- Green, M. (2016, January 27). How the Brain Reacts to Scrambled Stories. *The Atlantic*. Retrieved from <https://www.theatlantic.com/health/archive/2016/01/linear-storytelling-psychology/431529/>
- Heckmann, C. (2020, December 13). What is the Theme in Literature and Film? Definition and Examples. Retrieved from <https://www.studiobinder.com/blog/what-is-theme-definition/>

- Heckmann, C. (2020, September 10). What is Characterization — A Guide to Character Building. Retrieved from <https://www.studiobinder.com/blog/what-is-characterization-definition/>
- Hurree. (n.d). The Essential Guide to Marketing Strategy. Retrieved from <https://info.hurree.co/en/marketing-strategy-essential-guide#marketingstrategydefinitionimportance>
- Ikahu, S. (2021, November 2). Six Kenyan films you can stream on Netflix. Citizen Digital. Retrieved from <https://citizen.digital/lifestyle/six-kenyan-films-you-can-stream-on-netflix-n286192>
- Impactio (2021, May 4). A Definition of Research Instruments and Their Purpose in Obtaining Data from Research Subjects. Retrieved from <https://www.impactio.com/blog/a-definition-of-research-instruments-and-their-purpose-in-obtaining-data-from-research-subjects>
- Independent Cinema Office. (n.d). Social media marketing for cinemas. Retrieved from <https://www.independentcinemaoffice.org.uk/advice-support/marketing/social-media-marketing-for-cinemas/#>
- Iwuoha, J.P. (2018, March 24). The booming African movie market – How to exploit opportunities in our continent’s next goldmine. *Smallstarter*. Retrieved from <https://www.smallstarter.com/browse-ideas/african-movie-business/>
- Kamer, L. (2022, August 1). Distribution of the population in Kenya 2019 by religion. Retrieved from <https://www.statista.com/statistics/1199572/share-of-religious-groups-in-kenya>

- Keizer, A. (2022, May 19). The Post-Production Process in Film: What Comes After A Movie Is Filmed? Retrieved from <https://www.careersinfilm.com/post-production/#>
- Kench, S. (2020, August 3). What is Sound Design for Film? Definition and Examples. *Studiobinder*. Retrieved from <https://www.studiobinder.com/blog/what-is-sound-design-for-film/>
- Kungu, E. (2018, June 21). Differences Between Teaser and Trailer. Difference Between Similar Terms and Objects. <http://www.differencebetween.net/miscellaneous/entertainment-miscellaneous/differences-between-teaser-and-trailer>
- LaJaunesse, N. (2015, January 13). 5 Tips for Engaging Short Films. Retrieved from <https://www.videomaker.com/videonews/2015/01/5-tips-for-engaging-short-films/#>
- Lavrakas, J.P. (2008). Target Population. Sage Research Methods. Retrieved from <https://methods.sagepub.com/reference/encyclopedia-of-survey-research-methods/n571.xml>
- Lengsfeld, M. (n.d). Dialogue and character voice. Retrieved from <https://www.futurelearn.com/info/courses/screenwriting/0/steps/10501#>
- Lynch, D. (2021, October 1). What Is Cinematography and What Does a Cinematographer Do? MasterClass. Retrieved from <https://www.masterclass.com/articles/film-101-what-is-cinematography-and-what-does-a-cinematographer-do#what-is-cinematography>.

Mambrol, N. (2016, November 2). Reception Theory: A Brief Note. Retrieved from <https://literariness.org/2016/11/02/reception-theory-a-brief-note/>

Market Business News. (n.d). What is marketing? Definition and meaning. Retrieved from <https://marketbusinessnews.com/financial-glossary/marketing-definition-meaning/>

Masterclass Staff. (2021, August 30). How to Promote Your Independent Film. Retrieved from <https://www.masterclass.com/articles/how-to-promote-your-independent-film#5-ways-to-promote-an-independent-film>

Masterclass Staff. (2021, September 8). Non-Linear Storytelling: Non-Linear Writing Tips and Examples. Retrieved from <https://www.masterclass.com/articles/non-linear-writing-tips-and-examples#5-examples-of-nonlinear-narrative-in-literature>

Masterclass. (2021, June 7). Soundtrack vs. Score: Learn About the Two Types of Film Music. Retrieved from <https://www.masterclass.com/articles/soundtrack-vs-score>.

Matt. (n.d). Marketing For Film: Our Complete Guide. Retrieved from <https://filmlifestyle.com/marketing-for-film/>

Middleton, F. (2021, July 16). *Reliability vs. validity: what's the difference?* Scribbr. Retrieved from <https://www.scribbr.com/methodology/reliability-vs-validity/>

- Milne Library. (n.d). What Is the Theme? Why Do We Need It? Retrieved from <https://milnepublishing.geneseo.edu/exploring-movie-construction-and-production/chapter/1-what-is-the-theme-why-do-we-need-it/>
- Odiase, V.I. (2020, March 14). What is Social Marketing Theory? Principles of Social Marketing Theory. Retrieved from <https://izeyodiase.com/what-is-social-marketing-theory-principles-of-social-marketing-theory/>
- Omanufeme, S. (2016, May 31). Runaway Success: Nigeria’s film industry is taking off. *International Monetary Fund*. Retrieved from <https://www.elibrary.imf.org/view/journals/022/0053/002/article-A011-en.xml>
- Pruitt, S. (2023, June 1). The Lumière Brothers, Pioneers of Cinema. Retrieved from <https://www.history.com/news/the-lumiere-brothers-pioneers-of-cinema>
- Question Pro (n.d). *Focus group: What it is and How to conduct it*. Retrieved from <https://www.questionpro.com/blog/focus-group/>
- Ranieri, T. (2020, November, 24). Sound Design 101: The Ultimate Guide To Great Film Sound. Retrieved from <https://www.thefilmfund.co/sound-design-101-the-ultimate-guide-to-great-film-sound/>
- Revision World. (n.d). Reception Theory. Retrieved from <https://revisionworld.com/a2-level-level-revision/media-studies-level-revision/reception-theory>
- Rodsett. J. (2021, November 26). 5 Steps to a Successful Film Marketing Strategy. *Stage 32*. Retrieved from <https://www.stage32.com/blog/5-Steps-to-a-Successful-Film-Marketing-Strategy>

- Rothstein, A. (2020, August 20). Color Theory in Film: A Video Producer's Guide. Retrieved from <https://www.ipr.edu/blogs/digital-video-and-media-production/color-theory-in-film-a-video-producers-guide/#>:
- Rothstein, A. (2021, July 25). What is the Purpose of Sound in Film? Retrieved from <https://www.ipr.edu/blogs/film-and-sound-design-2/what-is-the-purpose-of-sound-in-film/>
- Ruimy, J. (2021, June 21). The Importance of Sound Effects in Movies. Retrieved from <https://www.worldofreel.com/blog/2021/6/9hzaux3fier4e5eqths72nv7flijuf>
- Scott, J. (2012, August 14). The Importance of Theme in Screenwriting. Retrieved from <https://www.awn.com/blog/importance-theme-screenwriting#>:
- Spicer, S. (2020, April 17). The 3 Stages of the Film Production Process. Retrieved from <https://fxhome.com/blog/the-3-stages-of-film-production>
- Stennett, E. (2022, February 23). Why Are Camera Movements Used? Retrieved from <https://www.seenit.io/blog/6-basic-camera-movements-and-why-they-matter/#>
- Stephen Follows. (2022, May 9). Do older audiences want to watch older actors? Retrieved from <https://stephenfollows.com/do-older-audiences-want-to-watch-older-actors/>
- Studiobinder. (2020, January 13). How to Make a Movie Trailer that Grabs Attention. Retrieved from <https://www.studiobinder.com/blog/how-to-make-a-movie-trailer/>

- Studiobinder. (2020, January 16). Low Angle Shot: Creative Examples of Camera Movements & Angles. Retrieved from <https://www.studiobinder.com/blog/low-angle-shot-camera-movement-angle/>
- Tersigni, A. (2017, March 29). What Is Cinematography—And What Are Common Misconceptions? Retrieved from <https://www.format.com/magazine/resources/photography/what-is-cinematography>
- Tomko, B.L. (2020, January 10). How cinema can become a catalyst for social change. Americans for the Arts. Retrieved from <https://blog.americansforthearts.org/2020/01/10/how-cinema-can-become-a-catalyst-for-social-change>
- Topline Film. (2020, February 20). The Importance of Sound Effects. Retrieved from <https://toplinefilm.com/blog/the-importance-of-sound-effects>
- Twinkl. (n.d). What is a Narrative Structure? Retrieved from <https://www.twinkl.co.ke/teaching-wiki/narrative-structure>
- Twinkl. (n.d). Writing a Story, What Dialogue Rules Should I Use? Retrieved from <https://www.twinkl.co.ke/teaching-wiki/writing-a-story-what-dialogue-rules-should-i-use#>
- Walker, P. (2021, February 25). Film Marketing: How To Gain Exposure For Your Film. *Film Fund*. Retrieved from <https://www.thefilmfund.co/film-marketing-how-to-gain-exposure-for-your-film/#.YlgtfMhBw2z>

- Westhuizen, M. (n.d). Linear vs. Nonlinear Narratives: Definition & Structure. Study.com. Retrieved from <https://study.com/academy/lesson/linear-vs-nonlinear-narratives-definition-structure.html>
- Williams, S.D. (n.d). How Filmmakers Connect With Audiences. Retrieved from <https://www.movieoutline.com/articles/how-filmmakers-connect-with-audiences.html>
- Yuan, L. (2021, January 10). 6 Key Elements That Make a Successful Film Marketing Campaign. Retrieved from <https://bettermarketing.pub/what-6-key-elements-make-a-successful-film-marketing-campaign-sonic-the-hedgehog-movie-2e9964578e74>

APPENDICES

Appendix 1: Interview Guide for Production Team

The interview guide below will be used to collect views from the production team of the films *Mission To Rescue* and *A Grand Little Lie* concerning the possible film marketing framework they used in the film production to market the films.

Section A: General Information

Gender Male () Female ()

Which film did you produce? *Mission To Rescue* () *A Grand Little Lie* ()

Section B

1. What influenced you in coming up with the idea of this film?
2. Did you have a target audience in mind when you were crafting this film?
3. How did you apply the following production elements to marketing your films?
 - a. Narrative structure
 - b. Theme
 - c. Sound design
 - d. Cinematography
4. What was your budget for the film?
5. Did you make profits from the film? If yes, how much?
6. What were your expectations for the film in terms of:

- a. Sales
 - b. Audience Reception
7. Which marketing framework did you employ in marketing your film?
 8. What challenges did you face when executing the above strategies?
 9. Did the marketing framework contribute to your film's success? If Yes, explain
 10. On a scale of 1-5, how was the reception of your film from the audience?

1- Poor () 2- Fair () 3- Good () 4- Very Good () 5- Excellent ()

11. In your opinion, should Kenyan filmmakers invest in marketing their films to reap profits?

Thank you

Appendix 2: Focus Group Discussion Guide

Section A: Demographic information

Gender: Male () Female ()

Age: 18-20 () 21- 25 () 26-30 () 31-35 ()

Highest Education Level: Primary () Secondary () Tertiary ()

1. How would you rate the performance of the film you have watched on a scale of 1-5?

1 – (Poor) 2- (Fair) 3- (Good) 4- (Very Good) 5- (Excellent)

Give a reason for your answer.

2. What are your views on the following production elements employed in the film?

a) Narrative Structure

b) Theme

c) Sound Design

d) Cinematography

3. Which areas should the film producers improve in their next projects? Briefly explain.

4. Do you think the production elements contributed to this film's marketing?

Appendix 3: Questionnaire for General Audience.

This questionnaire is intended to collect data from you for use in a research project on the interrelation of film elements and film marketing in Kenyan films. I kindly request honesty in your responses and assure you that this information will be treated with the highest confidentiality. Please do not write your name on this paper.

Section A: Demographic information

Gender: Male () Female ()

Age: 18- 20 () 21-24 () 25- 30 () 31-35 ()

Education level: Primary (), Secondary (), Tertiary ()

Section B

1.How frequently do you watch Kenyan films?

Daily () Weekly () Monthly () Annually ()

2.Which production elements attract you to watch a film?

Narrative Structure () Theme () Cinematography () Sound design ()

3.Which platforms do you use to access Kenyan films?

TV stations () YouTube () Movie shops () Netflix () Other ()

4.How did you hear of the two films, *Mission To Rescue* and *A Grand Little Lie*

Word of mouth () Adverts () Website () Other ()

5.Are you satisfied with the quality of Kenyan films? Kindly give a reason for your answer.

Yes ()

.....
.....

No ()

.....
.....

6. Do you think more should be done in marketing Kenyan films? Kindly give a brief explanation of your answer

Yes ()

.....
.....

No ()

.....
.....

Thank you.

Appendix 4: Observation Guide

The observation guide below will aid the researcher in identifying the selected film elements employed in the selected films.

		Mission To Rescue	A Grand Little Lie
Narrative Structure	Linear		✓
	Non- linear	✓	
Theme	Religion	✓	
	Mental Wellness		✓
	Radicalization	✓	
	Crime	✓	✓
Cinematography			
	Camera angles	✓	✓
	Camera shots	✓	✓
	Lighting	✓	
Sound Design	Diegetic	✓	✓
	Non-diegetic	✓	✓

Appendix 6: Transcriptions from Interviews and Focus Group Discussions

Interview with Zachary Githathi (Mission To Rescue)

The following is a transcription of part of an interview I conducted with Mr. Zachary, the Head of Marketing at Foxtan Media, the Production Company of Mission To Rescue film.

Researcher: What are some of the strategies that you used to market your film?

Zachary:

Mmmh, for you to be able to, you know, when you produce a film, you cannot allow your film to go unnoticed. So you have to employ multiple strategies. This is one thing in our days that avoid, considering the online, because you look at the statistics on how Kenyans are consuming information on a certain...you know 2020, or so...Kenyan internet penetration was about 43 or so percent. I think by now, it could be around 50 considering the far we have got. So, that is where you can start making noise before even when planning to release. You need to have a vibrant website, and you also need a vibrant social media platform, so, you have to combine all of them starting from WhatsApp, Facebook, YouTube, Twitter, and Instagram so that you push your information outside there. Also again, I think you premiere. You know when you premiere, the film gets a lot of bust, the people you have invited, the posters you have sent online and all that. So you create a lot of conversation.”

Interview with Philip Karanja (A Grand Little Lie)

The following is a section of an interview I held with Philip Karanja, the director of GLL, and head of Philit Productions Company.

Researcher: What was the target audience of your film?

Philip:

So..thee...we were looking for a mature audience. So I would say 18 and above. Actually, A Grand Little Lie, I believe was made PG 16 by the Kenya Film Classification Board. Sooo, our target was 18 and above, 18 to 35 actually coz the story was solely based on someone who is around 30 years old, working-class in Nairobi, into *mambo ya relationship* translates to (relationship issues), so we were targeting people in that age group”

Researcher: What influenced your choice of sound design in the film?

Philip:

So, in terms of sound design, the minute you tell someone to pay for something, you have to give them the best quality. *Eeh, mtu anatoa pesa, so huwezi mpatia nini...*, translates to (yes, someone pays, so you cannot give them something..) so really on our sound design we went to a level that we have not done before in any of our shows. Aaah, thankfully, we were able to get Sauti Sol to give us their music to use on the show again because we wanted to capture that Nairobi life, Nairobi vibe.. that.. yeah. So we needed catchy music on the show. So, yes the move to use Sauti Sol music was very deliberate. You want to use as many as of star powers as you can get. So, for us having Bien (Sauti

Sol lead member) as part of the film, and then having their music as part of the film, we were trying to capture like, can we get some of Sauti Sol's fans to come watch our film?"

Focus Group Discussion Transcription

The following were some of the views from one of the participants concerning the sound design in the *Mission To Rescue* film.

"There is a part of Captain and this other guy, Challo. There was a place they were shouting and it felt like, *kama wangeonea tu* (if they just talked), they were shouting for no reason. It was like there were some people on the other end. Yet there were only two people in the scene. Hence, it was unnecessary"

Appendix 7: Graduate School Research Approval



KENYATTA UNIVERSITY GRADUATE SCHOOL

E-mail: dean-graduate@ku.ac.ke

Website: www.ku.ac.ke

P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 020-8704150

Internal Memo

FROM: Dean, Graduate School

DATE: 13th July, 2022

TO: Mr. Kevin Ouma
C/o Department of Communication, Media,
Film and Theatre Studies

REF: F68/20297/2020

SUBJECT: APPROVAL OF RESEARCH PROPOSAL

We acknowledge receipt of your Research Proposal after fulfilling recommendations raised by the Graduate School Board of 20th June, 2022.

You may now proceed with your Data collection, subject to clearance with the Director General, National Commission for Science, Technology & Innovation.

As you embark on your data collection, please note that you will be required to submit to Graduate School completed Supervision Tracking and Progress Report Forms per semester. The Forms are available at the University's Website under Graduate School webpage downloads.

Thank you

REUBEN MURIUKI
FOR: DEAN, GRADUATE SCHOOL




CC. Chairman, Department of Communication, Media, Film and Theatre Studies

Supervisors:

1. Prof. John Mugubi
C/o Department of Communication, Media, Film and
Theatre Studies
Kenyatta University
2. Dr. Susan Gitimu
C/o Department of Communication, Media, Film and
Theatre Studies
Kenyatta University

Appendix 8: Nacosti Approval




REPUBLIC OF KENYA
National Commission for Science, Technology and Innovation
Ref No: **417783**



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION
Date of Issue: **25/July/2022**

RESEARCH LICENSE




This is to Certify that Mr. Kevin Ouma of Kenyatta University, has been licensed to conduct research in Nairobi on the topic: INTERRELATION OF FILM ELEMENTS AND FILM MARKETING IN KENYAN FILMS: A CASE OF "MISSION TO RESCUE" AND "A GRAND LITTLE LIE" for the period ending : 25/July/2023.

License No: **NACOSTI/P/22/19296**

Applicant Identification Number
417783

Walter Mburu
Director General
NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION

Verification QR Code



NOTE: This is a computer generated License. To verify the authenticity of this document, Scan the QR Code using QR scanner application.